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THE MODERN ENGLISH STAGE THROUGH FRENCH SPECTACLES

BY MAX O'RELL

No one, I think, can fail to be struck with the great progress of the stage in England of late.

When I came to reside in that country some sixteen years ago, nothing surprised me more than the state of dramatic art in the land of Shakespeare. That a country which had produced such a playwright as the divine William and such actors as Garrick, Kean, Kemble and Macready, should be lacking in dramatic power, was not to be believed for a moment.

Yet, when I went into an English playhouse, I generally saw either an old friend of the Boulevards so hacked and hashed as to make me miserable, or a poor home-grown article that explained at once the popularity of "adaptations from the French."

But this is now changed to an enormous extent, and the English stage of to-day begins to hold something like the position it should hold. London has now always on the boards two or three plays of real excellence by living dramatists, and boasts quite a group of actors who would be ornaments to their craft in any part of the world. Due attention is paid to the proper acting of minor parts, one is seldom shocked now by the glaring inequality of a cast, the "stars" having evidently awakened to the fact that their brilliancy is not set off to best effect by the juxtaposition of rushlights.

As for scenery and accessories, an almost undue care is bestowed upon them, but the English playgoer will have something to please the eye as well as the ear, so that this taste has to be catered to by managers who, no doubt, themselves created it, in days when there was need to call in the upholsterer to cover up the shortcomings of play and players.

As matters stand now a piece must be well mounted, or it runs little chance of the least popularity. The mounting is of great importance—nay, sometimes of the greatest importance, I should say, for I strongly suspect that at one or two London theatres the scenery is first imagined and procured, and then a dramatist is called in to view it and set it to words.

No London manager, however good his company may be, can afford to treat lightly this question of scenic effects, and, even in his Shakespearean productions, Mr. Henry Irving has to keep a keen eye on this part—in fact, give his audiences a spectacle as well as a drama. This he does, as all the world knows, with the skill of a man who is not only a great actor, but a deep student and a gentleman of the most refined tastes, so that the name of the Lyceum has long been synonymous with careful and sumptuous mounting.

The mention of Mr. Henry Irving leads me naturally to another matter which must have struck many a foreigner who goes to the theatre at all in England, and that is the comparative scarcity of fine actors who sufficiently subdue their own personality when on the boards.

The actor, I think, should have no more personality than the block of marble, or lump of clay, out of which the sculptor forms, at will, a lovely Venus, a repulsive monster, a tiger or a lamb. The actor should be made of wax and identify himself in feature, voice, gesture and carriage with the character that he personates—have no personality of his own, in fact. He ought not to seek to remind the audience that Mr. So-and-So is on the stage, but simply to present the creation of a dramatist.

But, in England, the upper circle, the pit and the gallery, which make the fortune of theatres as the third-class passengers make the fortune of railway companies, will go to see Mr. So-and-So. They like to recognise him as soon as he makes his appearance, and this encourages him to preserve his personality as much as possible. His entry, which never takes place at the beginning of the first act, is the *clou* of the performance; the cheer-

ing at his appearance rouses the gallery and warms up the house.

One of England's foremost actors, silver-voiced Wilson Barrett, who can always rely on his handsome presence and fine acting to win him applause, seldom, not to say never, gets himself up. In one play, however, his own Nowadays, he appears as an elderly man with gray hair and beard. Being present one evening, I was amused to see that, when he came on, his faithful adorers failed to recognise him. When at last his voice betrayed him, and they saw that it was their favorite in disguise, they actually stopped the dialogue to give him his accustomed applause. And there was an accent in the cheers which clearly seemed to say: "Why, what a take in! We didn't know it was you!" To my mind it was a high compliment paid to the actor, but it was paid unconsciously by the people who cheered and applauded him.

The three greatest actors of what I might call the "old school," Mr. Henry Irving, Mr. Wilson Barrett and Mr. J. L. Toole, stick to their personalities, and, whatever they play, it strongly pervades the part.

In the "new school," bright lights of which are Mr. Beerbohm Tree, Mr. Willard and Mr. Mackintosh, this personality disappears considerably and, in many of their parts it is subdued altogether. But, and perhaps on account of it, although people of taste and culture rightly call them the best character actors of England, I am not sure that the crowd know them—simply because they so identify themselves with their rôles that there is no Mr. Tree, no Mr. Willard, no Mr. Mackintosh to recognise. Whereas Messrs. Irving, Wilson Barrett and Toole could not walk in the streets of London without attracting the attention of every passer-by, Messrs. Tree, Willard and Mackintosh would probably pass unnoticed.

Of all English-speaking actors, the one who perhaps best personifies the actor to me, is Mr. Richard Mansfield. On the stage he has no personality of his own. He is a ferd, a most respectable young doctor, an old rake of seventy, or a most captivating young officer, and the story goes that he once passed himself off as a young Russian Princess, among a company of ladies who knew young Richard Mansfield, but did not in the least recognise him, though he spent a long afternoon with them, lurching, driving, and freely conversing all in the light of day. This boyish exploit showed the born actor.

The two schools, as I have called them, differ again in another matter than the personality question. The "old school" relies more on strong situations at the expense of the dialogue. Never was this better illustrated than by the revival of *The Dead Heart* at the Lyceum. The "new school," or, perhaps rather, the survival of the Sheridan manner, is stronger in dialogue.

Perhaps, bye and bye, the English will be found enjoying a dialogue for the sake of its literary grace, like the French and many Americans.

Messrs. A. W. Pinero, Henry Arthur Jones and Robert Buchanan are doing excellent work, and undoubtedly raising the taste of their listeners. Other dramatists prefer making money by catering to the tastes of the less intelligent but more numerous public, "supplying the article that is wanted," as they themselves put it. The idea of availing themselves of their popularity to improve the taste of their patrons is far from them.

What a pity it seems!

A popular dressmaker can impose a new fashion. Why should not a popular dramatist impose common sense? Surely his public does not insist upon having impossible heroes and still more impossible villains.

A villain utterly abhorrent is untrue to nature. In real life, when a man is a villain, as a rule he has the strongest reasons for it, and it is seldom that he is a villain for the mere love of villainy. Whenever he has a chance of the choice he will prefer honesty.

A villain is like most of us—he has to get his living. Now villainy such as one sees at certain English theatres, would lead straight to the workhouse.

I will admit that a man may be such a reprobate as to be utterly incapable of a noble action; but no man, I imagine, could say

to himself when he gets up in the morning, "What shall I do to-day? Well, I think I will be a villain."

The two best original plays that I have seen these last sixteen years, are the late Sir Charles Young's *Jim the Penman* and Mr. Henry Arthur Jones' new drama, *The Middleman*. The working of these plays is perfect. The villainy that you get is not of the repulsive sort, but is consistent with human nature, and is gradually and artistically unfolded. The action never flags, the dialogue is good and to the point. You cannot afford to miss a sentence of it. It is dramatic art in the French sense of the word. The interest steadily increases, culminating, as should always be the case, in the last act, and success is obtained without raving, gesticulation, or froth.

In these two remarkable plays, Messrs. Willard and Mackintosh have perhaps the two best parts ever allotted to the present generation of English actors. It is not surprising that they fill them so admirably; the plays present such a semblance of reality that their exponents can easily identify themselves with their respective rôles.

Contrast such parts with those of certain melodramas so contrary to common sense that the actors lack all fire, and recite or declaim, instead of acting, and seem all the time to be apologizing to the audience for the trash and clap-trap that the author puts into their mouths.

Nine times out of ten, the last act of an English play is the poorest.

This is to be accounted for, I believe, in the following manner: Firstly, the play must be over at eleven o'clock; secondly, it must have a happy ending, whether it should be natural that it be so or not. So, as the curtain rises on the last act, the author says to the audience: "Ladies and gentlemen, it is now half past ten, and we have to send you home at eleven o'clock as advertised. We will therefore now proceed to wind up this business with as much rapidity as we can." And, after succeeding in making his hero go through a succession of hair breadth escapes, the author proceeds to dispose of the villain. The detectives arrive, and of course as the above-named villain quite expected them, he marches off to meet his fate without even lifting his eyebrows. Villainy is no sooner punished than virtue comes in for its reward. In the twinkling of an eye, everything is set right, and the happy lovers married.

To attain this end unsurmountable obstacles are surmounted, impossibilities are suddenly made possible at the expense of common sense, so that the upper part of the house may go home as happy as the unfortunate lovers of the play are now.

The difficulty for a dramatist in England is to write plays that will satisfy the tastes of the cultured and the uncultured alike.

In France, the occupants of the pit, and even of the top gallery (the *paradis*, as it is called there) are as keen and appreciative as the occupants of the stalls. They enjoy the wit and the subtlety of dialogue of a psychological play.

Every Frenchman is born an observer of human nature, and a study of character, a social problem will interest him quite as much as mere strong situations. Like the American, he will listen to a clever dialogue with complete enjoyment.

This difficulty, which consists in presenting plays that will please both the cultured and the uncultured, has been happily met with in New York, where the theatres contain only two or three kinds of seats, and none at extravagant prices. In a country where everything is about four or five times dearer than in Europe, I have not yet been able to understand why theatres are actually cheaper. But so it is, and people of refinement and culture, who are not rich, can, in America, enjoy good plays for a small outlay, without being placed on a fourth or fifth story.

The cultured Americans will go to Palmer's, Daly's, the Lyceum, the Madison Square, etc. The less cultured ones, for a sum varying from thirty-five to ten cents, go to the Bowery theatres, where they can be treated to plays which are, as advertised, "blood-curdling, horrible, terrible, savage, weird, human, fiendish, fascinating, irresistible," and elicit alternate "rounds of applause," "roars of derisive laughter," and "emotional tears."

The poor English dramatist has to please an audience which contains both the Bowery and the Broadway elements.

The faults that most generally blot and mar many otherwise excellent English plays are exaggeration and the needless introduction of the grotesque element.

Take Robertson's favorite comedy of *Caste*, for example. The hero, the Hon. George D'Alroy, makes a *misalliance*. Would any but an English playwright have thrown him into such surroundings? The squalid home of his ballet-girl betrothed, the drunken father, the plumber future brother-in-law—all these show a heavy hand that has to work for heavy wits.

The contrasts are crude, glaring, and far more violent than need be.

In *Le Gendre de M. Poirier*, Messrs. Emile Augier and Jules Sandeau have dealt with the same subject, but in what a different manner! The Marquis de Presles makes a *misalliance*, too. He marries the daughter of a *parvenu*, it is true, but of a millionaire *parvenu*, and the bounds of probability are not only respected—they are not even overstepped. The play is true.

But Robertson was not satisfied with making the play of *Caste* untrue to nature; he also remembered that he had to cater to the English love of horse-play. As the Marchioness, mother of George D'Alroy, comes to pay a visit to her daughter-in-law's home, she takes a chair and is about to sit down when the plumber, by mistake, draws the chair away, and the noble lady has a narrow escape from tumbling, which quite "fetches" the top part of the house.

I pitied from my heart Mrs. Sterling, the greatest of English actresses, for having to go through such buffoonery. I well remembered that on that evening there were some French people sitting behind me in the stalls. At every turn I would hear them exclaim, "*C'est faux! mais c'est faux!*"

But horse-play was indispensable a generation ago, and if some more modern plays are free from it, it is not because the Anglo-Saxon is tired of it, or ever will be tired of it. They love it now as much as in the days of Shakespeare, who does not forget to treat us to a few puns as soon as Macbeth is murdered.

If the English have a keen eye for anything besides what they call "the main chance," it is for the grotesque.

In the death scene of *The Parisian Romance*, as played in such artistic and masterly fashion by Mr. Richard Mansfield, the thing which attracted the audience in London was not the realistic rendering of the old rake's end, but the spilling of the champagne over the supper table and guests, as the trembling hand that holds the glass is seized by the King of Terrors. I had seen an American audience four times recall Mr. Mansfield after that death scene. The English had laughed.

The Irish masses enjoy wit; the Scotch ones humor; the English ones the grotesque. The Americans, like the French, enjoy wit, humor and sparkling dialogue.

Thus every nation has its own characteristic instincts. List once said that when he played to wood-cutters in the forests of Hungary, they would take their violins and improvise on the spot marvellous variations and accompaniments to his themes. Hungary is a long way from England; but, surely and certainly, English natural instincts can be subdued and educated.

I have seen so much done in these past sixteen years that there is no reason why the English stage should not in the near future rival the best. How can this be doubted when the present roll of English actors and actresses contains such names as Henry Irving, Ellen Terry, Wilson Barrett, Mrs. Stirling, Mr. and Mrs. Kendal, Mr. and Mrs. Bancroft, Toole, Terry, Tree, Willard, Mrs. John Wood, Hare, Terriss, Mrs. Bernard Beere, Wyndham, David James, Thomas Thorne and a host of others?

Edward Fuller, dramatic critic of the Boston "Post," will contribute a paper entitled "The Play's the Thing," next week.

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ROSTER AND SIAL'S.—VARIETY AND BURLESQUE, 8 P. M.
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A REVEREND ROWDY.

THE President of the Wesleyan Methodist College at Montreal, the Rev. Dr. DOUGLASS, delivered an address before the White Cross Society in that city the other day, which took the form of a bitter denunciation of society in general, and Montreal society in particular. From the reckless and violent language of the speaker it is plain that he was making a cheap bid for notoriety. The motive would take his virulent assertions outside the limit of attention by a reputable newspaper did not the prominence of the speaker in his sect entitle his utterances to some consideration. His wholesale libels on the people of Montreal the press of that city is quite able to refute; his gross slanders on the stage, however, properly come within our range. THE MIRROR's axis must be lifted to protect the profession from the assaults of this reverend rowdy.

The clergyman's attack on the stage naturally begins with a reference to Camille—that convenient play which DUMAS perhaps intended as a red rag to excite the clerical bulls of the DOUGLASS breed, since it invariably prefaces the ignorant anti-stage fulminations of the orthodox "hell-fire" preacher of the Gospel.

He lays great stress upon the fact that the heroine of this piece is a *demi-mondaine*, and that respectable women are accustomed to weep over her sacrifice and death; therefore, he concludes that Camille is immoral and its influence vicious.

Now, even according to the religious standard, Camille is not an immoral work. It introduces to us a *cocotte*, to be sure, but a *cocotte* who has within her soul a virtue as strong as that of an unsuspected Methodist matron or an innocent young girl, and who not only possesses, but exercises, a power of self-abnegation, that is nothing less than sublime.

The purpose of Camille is not to familiarize men and women with the life and habits of the brazen courtesan; it is to soften tender hearts to the fellowship that exists between all human beings on this teeming planet—the high and low, the good and unfortunate—and to teach the stiff-necked "uncle" guid that fairest flowers blossom amid the rankest weeds that line the pathway of life.

The lesson it inculcates is the beautiful one that glorious atonement can be made even by the lowest for the errors of a misspent life; that immolation of self on the pyre of a true and regnant love will efface the darkest past and lift the soul from earth to sky. Camille has done more to impress the teachings of Him that DOUGLASS professes to follow on men's minds and hearts, than all the shrieking sensationalism that he has devised in the sanctimonious privacy of his clerical workshop.

If DOUGLASS is right then JESUS CHRIST was wrong.

If Camille is a sinful play, then DOUGLASS should not be sinful, too, as he undoubtedly is if the exposition of the evil side of life is not justified by the impulse to the choice of good it affords by power of contrast. On what ground can DOUGLASS indict DUMAS, if the former resorts to the illustration of imaginary evils in his sermon, while the latter uses real ones as the basis of his play?

DOUGLASS does not know, and probably would be incapable of comprehending, that it is not the subject, the characters, or their environment that determine the morality or immorality of a drama; that it is solely the effect produced—the nature of the influence wielded.

But there is more methodism than method in this clergyman's madness. Not content with exposing his ignorance and with descending to the uttermost depths of vulgar vituperation to enforce his "arguments," he deliberately and unblushingly employs the two-edged weapon of mendacity, which is always more dangerous to the assailant than to the assaulted.

"It is time," he says, "some should lift up their voices in our city against the influence of our modern stage, which Mrs. KENDAL, the friend of our queen, frankly admits is tainted from the centre to the circumference, illustrated in her own play in our city."

Here the reckless fanatic gives a personal tang to his libels. Mrs. KENDAL, in a letter to her manager, which has been shown us, indignantly refutes the false assertion that

she has ever made the admission, "frankly" or otherwise, with which she is credited.

The profession probably contains no stancher champion of its virtue, strength and dignity than the English actress now sojourning among us. If the Rev. Dr. DOUGLASS' life has been as pure and blameless as hers he is to be congratulated. If he were as careful of confining himself to the truth he would be entitled to some consideration and respect at the hands of those whose honorable calling he has maligned.

To show that all ministers are not necessarily ignoramus on the subject of the theatre, it is only necessary to quote from a sermon delivered by an Episcopal clergyman in a city in Michigan a short time ago. Among other things he said:

The theatre has its mission. The church has its mission. While the church is a leader in spiritual matters the theatre aims to amuse and instruct in certain lines of art and literature. Plays owe their superior popularity and attractiveness to this fact: Actors speak the words of fiction as if they were true, while ministers speak the words of truth as if they were fiction. Is the theatre going right? Anything that strengthens the mind and body, or that adds to the sum of human happiness, scattering the clouds of weariness and gloom, brightening the tedious hours of a hard and toilsome existence, is right. The theatre is a necessity in the social life of the people.

Here we have a sensible, rational view of the case—a view which every sensible, rational man, be he priest or layman, shares. But DOUGLASS—president of a Methodist college; described as "one of the most influential clergymen in Canada"—is fired with the zeal that leads the fanatic of the East to rush headlong upon the spears of his adversaries. It was of such stuff that the witch-burners of primitive New England were made. That a man occupying such an exalted station in the sect of WESLEY, should stoop to naked falsehood and wild invective in the effort to impress others with his narrow prejudices, is one of the indications of desperation that pervades the leaders of the moribund orthodox church at the present moment.

With increasing freedom of thought, outside the church, and rebellion against the dogmas of superstition within; with the acceptance of yet broader theological opinions in the more liberal church organizations; with a rising tide of revolt threatening to submerge the fundamental idea that distinguishes Presbyterianism; with the spread of enlightenment and the consequent dismay of superstition—the cruel legacy of man's age of darkness—with all these pregnant things confronting them, it is not strange that men like DOUGLASS, horrified at the receding tide that threatens to leave them deserted and alone, frantically throw discretion to the four winds of heaven and scream their threats and warnings from the pulpit. But the threats are vain—the warnings are not needed. The day when misrepresentation carried its purpose has passed; men are no longer ruled by fear but by intelligence.

The White Cross Society, which had the questionable pleasure of hearing Dr. DOUGLASS' frenzied harangue, was established for the preservation and encouragement of personal purity. It might do well to rebuke DOUGLASS for some of the more offensive vulgarities and salacious suggestions that appear in his discourse. It might also submit him to a careful catechetical examination as to the sources whence he procured his knowledge of "the demi-monde halls of New York," "the can-can gennufflections of Paris," "the revolting proximities and semi-nude indelicacies of the waltz or polka," and other matters less suitable for quotation.

THREE-RINGED KINDNESS.

SOME months ago a rumor was wafted to us across the ocean that P. T. BARNUM was writing a book on Europe and that it would appear "soon."

Literary circles laid back their ears and waited. Chicago art-critics drank vichy to stimulate their systems for the expected shock. But the book, like the letter so celebrated in song, never came.

We now learn with a thrill of grateful gratitude that Mr. BARNUM, yielding to a noble and characteristic impulse for the good of his fellow men, has refused to inflict upon the American public another of the spasmodic literary upheavals "on Europe" which glare at us from the book stalls, with covers bristling with cathedral spires and painfully and fearfully familiar "ruins." For which let us return thanks!

We have trusted PHINEAS with a blind and childlike confidence through many long and

oppressive Summers, and when the time came that he might smite us, he stayed his hand and smote not.

THE ACTORS, NOT THE PLAY.

IT is always interesting to read the opinions of actors and actresses who have made a reputation by dint of talent and hard work. It thus follows that the opinions of WILLIAM H. CRANE, who stands in the front rank of American comedians, should not be lightly passed by. He appears, however, to labor under the impression that The Senator is a very superior specimen of contemporaneous comedy.

"American life," says Mr. CRANE, "is so full of humor, intensity and dramatic incident that I marvel much that our playwrights do not utilize it for inspiration more than they do. Those of them who have done so and have reproduced its scenes and spirit on the stage with anything like fidelity, have profited greatly by their work in reputation and pocket, and I sincerely hope that their deserved success will induce others to follow in their footsteps. . . . In that line of writing, lies fame and fortune, and I will be glad to aid them by producing any work of merit they may write."

These remarks contain a good deal of sound advice, but The Senator, to which they indirectly refer, certainly does not owe its success to any great merit of the play itself.

As a matter of fact, the piece is badly constructed, as the characters are continually running on and off the stage, and seem to be engaged in a perpetual procession. The dialogue is clever, but the plot is decidedly commonplace and very far from reproducing the scenes and spirit of Washington life "with anything like fidelity."

The truth of the matter is that Mr. CRANE's humorous and artistic personation of the title-role, together with the bright comedy work evolved from the various other characters by the talented people of his supporting company have done fully as much as the playwrights toward making The Senator an entertaining and profitable production.

A QUIXOTIC ENTERPRISE.

IT is not unusual to hear from time to time that some bright particular star is to scintillate permanently in the metropolis. The latest rumor of this kind is that a theatre for the performance of Shakespearean plays is to be established in New York for JULIA MARLOWE. Of course, the probability of such a rumor ever reaching the "corner stone" evidence of good faith is rather remote. Supposing, however, that the venture were not entirely in the mind's eye of some visionary press agent. What would be the result? Simply, failure! Not because SHAKESPEARE is said to spell ruin, but on account of the Quixotic nature of such an enterprise.

The only stock companies that have become permanently established in large cities have not depended on the stellar efficiency of any one actor or actress, but rather on the perfection of ensemble and the presentation of a wide repertoire of standard and popular plays. We might incidentally cite the Comédie-Française, the Minning company, the former Wallack company, the Boston Museum, and similar stock companies, but all who have had experience in theatrical matters know what we have stated to be self-evident fact. Moreover, what success has Miss MARLOWE attained in New York to justify such an undertaking? She is no doubt a comely actress of considerable talent, but to hear of her being placed at the head of a Shakespearean stock company in the American metropolis is startling to say the least.

THE first of an interesting series of lectures on the Comédie-Française was delivered last week by Professor A. WISNER at the Berkeley Lyceum. The organization and working of such a company of comedians as that of the House of MOLIÈRE naturally affords a study of much interest.

AN interesting judicial precedent has just been established in Hamburg. M. POLLINI, manager of one of the theatres, refused admission to a newspaper critic on the ground that the latter had given his performance a bad notice. The court, after deliberation, decided that the manager's course was illegal and condemned him to pay the journalist 500 marks for each refusal of admission.

THE USHER.



Head him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Probably one-half of all the theatrical litigation of the past decade has grown out of the disputes and differences of comic opera people.

Not long ago the rival managers were given to the pleasant custom of coolly appropriating each other's works. Suits and injunctions and such, attended the initial productions of *The Mikado*, *The Crowing Hen*, and other pieces.

Latterly, however, the elusive artists and the troublesome impresarios have been the principal combatants in the legal arena. We read of singers that sign two contracts with a hardened alacrity, and are mildly surprised when the deserted manager sets the judicial machinery in motion to secure satisfaction—or something.

Two popular comic opera women have set four comic opera managers by the ears during the past few days. I don't think the public cares much either way the cases are settled. But, really, both singers and managers ought to cultivate a knowledge of honesty and a sense of individual responsibility, if only for their own credit and benefit.

In a bad dressing-room:

Komades.—Don't your glasses pinch your nose frightfully?

Hevvy.—To be sure; that's why I wear 'em. They shut out the smell and suspend the malarial microbe free-list.

No news has been received as to the fate of the offer made by the Actors' Fund three weeks ago for a house on Thirty-first Street, near Fifth Avenue. As the terms agreed upon by the Trustees were considerably below the asking-price it is likely the owners have declined the proposition.

It seems to me that the Fund cannot afford to invest more than \$60,000 in a building. That was the sum offered for the piece of property in question. Indeed, if a house could be had in a convenient locality for \$30,000 it would be a far safer and more satisfactory investment.

The Association has always had a neat penny to the good, and has never been in debt a dollar since its existence began. The policy of changing this comfortable condition for one of mortgaged magnificence is open to criticism. As the Fund holds about \$30,000 in reserve, it could invest to that extent without assuming irksome, and perhaps hazardous liabilities. To that extent only should the purchase be undertaken.

At the Trustees' February meeting on Thursday the house problem will be discussed again.

The Fellowship Club—composed of three hundred leading journalists—has celebrated the completion of another year's existence by moving from Twenty-eighth Street to the more comfortable and commodious house, just opposite the Little Church Around the Corner in East Twenty-ninth Street, which was formerly the home of the St. James' Club. The location is central, the neighborhood excellent, and the building itself is admirably adapted to the needs of the thriving organization.

The Fellowship is an eminently successful effort to bring together the best men in metropolitan journalism and periodical literature. The editor of the *Century* is the president, and the membership includes representatives of the principal daily and weekly papers and the writers and artists of the magazines.

Only men of character that live by the pen are eligible—men connected with the business departments of newspapers are disqualified.

The influence of the Fellowship and its personnel on newspaper life and newspaper aims in this city is beginning to be felt. In every way the Club's future is rich in promise.

Mr. E. D. Price is going to attempt what Mr. E. G. Gilmore gave up as a bad job—the bringing out of Mrs. Leslie Carter.

This woman, it is stated, has passed the winter in arduous study under David Belasco (who last Summer vigorously denied having assumed the responsibility of her tuition), and

now she is outlining her aspirations with fervid eagerness.

I suppose that Mr. Price and Mrs. Carter are both under the impression that as the storm of indignant protest excited by her first announcement of going on the stage was lulled into a calm through the miscarriage of her original plan, coupled with her temporary disappearance from public view, the experiment is now likely to be attended with less opposition.

If it is not the unsavory notoriety Mrs. Carter achieved that is relied on to attract public attention to her stage appearance, but solely her artistic recommendations, well and good. The divine spark that, by all accounts has smoldered some eight-and-thirty years in her bosom, should be allowed to dance us before it's too late.

If it is not for her notoriety but simply for her histrionic merits that Mrs. Carter challenges popular and critical judgment, she can be assured of an impartial hearing.

MARION MANOLA APPEARED.

Judge O'Brien, in the Supreme Court last week, granted a temporary injunction restraining Marion Manola from appearing in any character or performance for any person or company other than Manager John A. McCaull and the company under his supervision and direction. Through the courtesy of Judge O'Brien, Miss Manola was permitted to sing in *The Gondoliers* at the Amphion Academy in Brooklyn on Monday evening. Argument on the motion to continue the injunction during the pendency of the action is set down for this week.

NYE-RILEY DATES CANCELED.

The report that the lecture team of Nye and Riley, the humorist and the poet, had been dissolved on account of the convivial habits of the latter, created quite a stir late last week, and considerable regret was expressed on all sides. For the purpose of learning whether the story was founded on facts, a *MIRROR* reporter visited Major Pond the other day at his office in the Everett House.

"Messrs. Nye and Riley were never partners," said the Major, "Mr. Nye and I hired Mr. Riley by the night for the past two years.

"We have had trouble with him for some time. He had been weak but had rallied, and for a year had kept tolerably straight. Two weeks ago he disappointed the public at Madison, Wis., and Mr. Nye made up his mind that if he indulged any more during the season he would have to stop. We shall lose easily between \$20,000 and \$30,000, for every one of the dates were filled up to May. I am in hope that Mr. Riley's physician, who has gone on to see him from Indianapolis, will effect some change for the better, but I do not contemplate that any part of the tour will be resumed."

Mr. Nye is said to be in Detroit, while Mr. Riley is at the Galt House, Louisville.

THE FRENCH PLAYERS.

Some little time ago a serious and laudable attempt was made by a few French artists to found in New York a French speaking stage. A company of amateur professionals was organized and, under the title of Théâtre Franco-Américain, gave their inaugural soirée in Clarendon Hall. But, as *The MIRROR* pointed out at the time, the site chosen for the performances was an unfortunate one. The public attracted was not of that class which alone can make such an undertaking a financial as well as an artistic success. The inauguration was a failure, and a split soon occurred between the directors, which resulted in each rival faction forming a distinct company of its own, one retaining the old title Théâtre Franco-Américain, the other, under the management of Ernest Salvador, styling itself the Société Dramatique Franco-Américaine. But there was not room for two; one had to give way. It is the latter which has survived.

Two performances have already been given at the Berkeley Lyceum, one of these occurring last Saturday evening, when Labiche's delightful comedy, *La Voyage de M. Perrichon*, was duly presented. There were fully as many American as French theatre-goers in the large and well-dressed audience, and the actors, taking their cue from the surroundings, certainly gave a vastly superior performance to that at Clarendon Hall.

The performance went without a hitch, and C. de St. Aubin, for his début as Perrichon, scored a decided success. He avoided both the coarseness and forced buffoonery which too many comedians have infused into the role, and gave a really excellent personation. Applause and laughter interrupted his lines frequently, and notably during his parody on the famous *Récit de Théramène* which was very funny, and admirably rendered. Jean Barrier as Daniel was hardly less successful. Others in the cast were: R. de St. Leger, Ed. Lantier, Louis Bremond, Gabrielle Dorval and F. G. Latour.

The aim of the present company is less to

attract their compatriots than those of New York's educated classes who can understand and enjoy the French language. The repertory has been carefully and artistically chosen, and each piece will be appropriately staged. One performance will be given each fortnight. Next Saturday, Feb. 8, Bisson's comedy, *Le Deputé de Bombignac*.

THE GONDOLIERS IN CHICAGO.

The Chicago correspondent of *THE DRAMATIC MIRROR* wires the subjoined criticism of the production of *The Gondoliers* by Manager David Henderson at the Chicago Opera House on Monday night: "The *Gondoliers* was received with favor by a large audience. The company is fair, but not up to expectations. For reasons apparent to all, the management could not secure the singers needed to fully present the music. The general verdict was that the opera is good but needs better singers to bring out its beauties. Of the cast Joseph Frankau as the Grand Inquisitor, Lily Post as Gianetta, and W. S. Daboll as Duke Plaza Toro were the best. The chorus was exceptionally good. The scenery by Voegtlin and Dangerfield was fine. There seemed to be a feeling of disappointment over the whole opera as not coming up to what was expected, and not being equal to other works by the same authors."

A CARD FROM W. H. KENDAL.

NEW YORK, February 3, 1890.

To the Editor of the *Dramatic Mirror*:

SIR:—In the Philadelphia *Item* of last Saturday there appeared an interview signed "Riter Fitzgerald," purporting to be a conversation held with Mrs. Kendal and myself on various subjects. Will you permit me space to say that no such interview or conversation was held with Fitzgerald or anybody, and none of the criticisms or observations which appeared therein were uttered by either Mrs. Kendal or myself. The entire article is a fabrication from beginning to end.

Respectfully, W. H. KENDAL.

PLAY PIRATES AGAIN.

Emma Warren produced *My Partner* and other plays, at ten-twenty, at the Grand, Nashville, Tenn., last week. Her right to produce *My Partner* was questioned in these columns, and Louis Aldrich was asked for information regarding the ownership of this play. In reply, Mr. Aldrich states that he is the sole owner of *My Partner*, which is rented to Chapman and Sellers only, their contract expiring June 1 next. All other parties producing *My Partner* are pirates, and Mr. Aldrich who is now prosecuting Manager George Klint in Chicago, and others, will take legal proceedings against all pirates who have stolen his play.

The Negrotto Comedy company is producing *My Partner* and Davey Crockett in Iowa. Negrotto is an old and notorious road agent.

The Globe Theatre company is pirating *Caprice* in Iowa.

The Spooner Comedy company is pirating *The Old Homestead*, Fogg's Ferry, Hazel Kirke and other standard plays. They are now in Iowa, and are routed in Missouri, Kansas, Nebraska and Minnesota.

Gibney Gordon and Gibler's Comedy company has been scudding under bare poles for some time past in the West, but drifted to the Grand Opera House, at Portsmouth, Ohio, where they opened on Monday night in *Caprice*. This crew with the alliterative trio of "Gs" is one of the worst pirate gangs in the country, and it is incomprehensible how they obtained time in Portsmouth.

The Jennie Burleigh company, which were producing *Planter's Wife*, *Escaped from the Law*, *Black Spider*, *Called Back* and other stolen plays, stranded recently at Macon, Mo. Salaries were considerably behind, but the members of the company managed to reach Chicago and Kansas City.

A manager writes to *THE MIRROR* asking if the Charles B. Palmer Dramatic company had stranded, as he had them booked for a date this month. If they haven't foundered, or gone to pieces on a lee shore, it is to be hoped that they speedily will, as they have long sailed under the black flag.

The notorious Gibney, Gordon and Gibler's crew played in Urichsville, Ohio, a fortnight ago, producing *Dad's Girl*, *Uncle Dan* and *Divorce*. A local paper, referring to these road agents, made these amusing comments: "The company is a large and expensive one, and must be doing lots of business or it would fall through. It must be said of the managers of our Opera House that they have given Urichsville no snide shows this season."

CLEAR AND CONCISE.

Boston Beacon.

The special essays on theatrical subjects which are being printed at weekly intervals by *THE DRAMATIC MIRROR* ought to be read and pondered by all people who are in the habit of going to the play. They are written by men who have thought much and well upon the topics they severally treat, and they are clear, concise and full of common sense.

PERSONAL.

LINGARD.—Nellie Lingard is meeting with success in England, and there seems little likelihood of her returning to this country. She is now playing in *Master and Man* at the Princess Theatre, having taken Fanny Brough's place in that melodrama.

BUSELEY.—Jessie Buseley recently joined Minnie Maddern's company. She is described as a very clever, pretty and graceful young actress of the *ingenue* order. Miss Maddern is greatly pleased with Miss Buseley's acting in *Featherbrain* and *In Spite of All*.

PALMER.—On Friday afternoon, Mr. and Mrs. A. M. Palmer will hold a reception in honor of their charming daughter, Miss Lillie Palmer, who will make her début in society on this occasion. A thousand invitations have been issued, and elaborate preparations are being made for the event.

LANSING.—Nina Lansing's mother is ill in Chicago, and the actress is in constant attendance upon her. She is likely to be thus engaged for several weeks to come. *THE MIRROR* is happy to publish this intelligence gratuitously. For the benefit of Miss Lansing and others who may not have taken the trouble to inform themselves on the matter, we would add that this journal accepts money for advertisements only, and advertisements are restricted to the advertising columns.

LANGTRY.—Mrs. Langtry, who was reported very ill in London at one time last week, is now said to be convalescent.

BURGESS.—Neil Burgess has written the story of *The County Fair* and the book has been published.

FROHMAN.—Marie Hubert-Frohman, who has just completed a short starring tour, is reported to have met with especial success in Montreal. She drew her audiences largely from the French portion of the population, and the French press praised her acting in superlative terms.

BARRETT.—It is said that if Lawrence Barrett does not fully recover from the glandular trouble in his neck next season, he will not act but devote himself to managing Edwin Booth.

GUNTER.—Archibald C. Gunter has had a copy of "That Frenchman" handsomely bound, and has sent it to the Czar of Russia who, it will be remembered, interdicted the sale of the novel a short time ago.

GREIN.—The translation of Henry Arthur Jones' *Middleman* into Dutch was done by Jack T. Grein formerly editor of *Comedy*, a bright London periodical devoted to the stage.

BARRETT.—Wilson Barrett is reported to have refused an offer of \$1,000 to play *The Silver King*, in Chicago, on Sunday evening. Mr. Barrett's excuse was that such a step would be an affront to his Sabbath-observing friends.

BERGMAN.—Henry Bergman, of W. H. Crane's company mourns the loss of his only child. The child was but a few days old at the time of its death.

WARREN.—The will of the late William Warren, the comedian, was admitted to probate last week. It provides that at the death of the testator's wife, \$50,000, the interest on which is for her use during her life, shall be paid to the trustees of the Museum of Fine Arts for a Warren collection of paintings. A number of works of art are also left to the Museum, and about \$13,000 is bequeathed to Boston charities.

SPAULDING.—John Henry Spaulding, Paris correspondent of the *London Dramatic Review*, and other English journals, arrived in New York yesterday on *Le Normandie*. Mr. Spaulding only intends to make a short sojourn in this country.

MALCOLM.—The friends of Florine Malcolm, a young lady of New York who has been for some two or three seasons on the stage, will have an opportunity to see her play on Monday evening next. She will make her first appearance before a Metropolitan audience as *Desdemona*, at the Windsor Theatre.

PAYN.—Adele Payn, who has been in London for some weeks, is expected home early next week. Miss Payn has purchased the Irving version of *The Dead Heart*, with which she proposes to tour the country as long as she finds it profitable.

COLGRAVE.—George H. Colgrave, the correspondent of *THE DRAMATIC MIRROR* at St. Paul, Minn., has been twenty-six years in the employment of the *Pioneer Press* company of that city and is their oldest employé. In recognition of the long and faithful services of Mr. Colgrave, who is the foreman of the book-binding department of the establishment mentioned, his firm has given him a vacation to make a trip to California for pleasure and health. Mr. Colgrave has the best wishes of *THE MIRROR*, as he is one of the oldest and most efficient members of its corps of correspondents.

CRAWFORD.—J. S. Crawford, the English manager who has been engaged to stage *Master and Man* at Palmer's Theatre, and who put on *Confession* and *In the Ranks* in this city, arrived from England on the *Bothnia* last Thursday.

AT THE THEATRES.

THE AMPHION.—THE GONDOLIERS.

John Stetson's production of the Gilbert and Sullivan opera, *The Gondoliers*, on Monday night in Brooklyn, attracted a very large and representative New York first night audience. It was a spirited performance and was enthusiastically received. Viewed in its entirety, the production was especially noticeable both in the acting and singing, which is all the pretty music needs to make it familiar throughout the land.

A distinct hit was made by Marion Manola as Gianetta. Her artistic and animated rendering of the role ensured her repeated and rapturous encores. The other contadina, Tessa, was played by Celie Ellis with the proper spirit and much amusing gesture, which brought her into high favor with the audience. The two principal male roles, Marco and Giuseppe Palmiero, were played by Harry Hilliard and John J. Raffael, who were not one iota less wooden and tame in their acting than their prototypes in New York, while their singing was decidedly inferior.

George Lauri as the Grand Inquisitor developed the humor of the part to a very large extent, and left his New York competitor a long way behind. On the other hand, Signor Broccolini as the Duke of Plaza Toro suffered by similar comparison, although his performance had much artistic merit. M. J. Malcolm as Lius was in excellent voice, and made a success of his part. Bettina Padelford, who proved a charming Casilda in appearance, made enough of the role to show that it may be made important in the hands of an experienced actress. Her work was clever but had intervals of amateurishness. Her duet with Lius, however, was a hit. Mabel Baker as the Duchess of Plaza Toro far surpassed her rival at the Park.

The costuming of the opera was charming, and the scenery was quite effective, especially that of the second act, painted by H. L. Reid. The chorus was numerous and well trained. The work of the orchestra seemed to be a little "brassy" in parts.

GRAND.—MR. BARNES OF NEW YORK.

Although Mr. Barnes of New York did not have a very prosperous career when produced at the Broadway Theatre, there was good evidence of its present popularity, to judge by the large audience that assembled to see the piece at the Grand Opera House last Monday evening. It must be confessed, however, that the dramatization of Mr. Gunter's novel is a disappointment to those who have read the book.

Robert Hilliard was seen to advantage in the title role, acting with grace and genuine humor in the comedy scenes, and also producing a favorable impression in the heavier phases of the part. Emily Rigi personated the character of the Corsican girl, Marina Pauli, with dramatic fire and artistic discretion.

The Count Muzo of Sheridan Block was forcible, although he showed a tendency to rest at times, which was neither effective nor artistic. Still, it should be said in justice to Mr. Block, that the character is decidedly of the melodramatic order. Emma Fields was a comely representative of Enid Anstruther, and proved an excellent comedienne as well. B. F. Hendricks as Edwin Gerard Anstruther, was a lamentable specimen of a British naval officer. It was difficult to conceive how a Corsican girl could give up the vendetta on account of her extensive love for him.

Elle Gorman was fully equal to the historic exigencies of Lady Chatter, and Annie H. Manche made quite a hit as Maud, Enid's mischievous little sister. Horace Lewis was dreadfully intense as Tomasso Monaldi, while P. L. Fontaine pleased the gallery by burlesquing the role of the railroad guard. The scenery was very ordinary, and there was very little realistic illusion in the railroad trip from Paris to Lyons.

METROPOLITAN.—HESLER'S TRUMPETER.

Director Stetson, it would seem, does wisely in giving to the frequenters of the Metropolitan Opera House an occasional representation of one of the lighter operas, for on Friday evening when Hesler's *Trumpeter von Sackingen* was sung for the first time this season, the house was full in every part.

This opera, it will be remembered, was first produced in America two years ago. The facts, therefore, that Friday evening's performance was a revival and that the audience was large would make it seem as though the *Trumpeter* had come to stay; but this, thankful as the music is, we hardly think is true. We are inclined to believe that as soon as the edge of novelty is well dulled it will cease to be sufficiently attractive to justify its being kept on the list of operas that it will pay to present to American audiences.

The presentation on Friday was everything that could be desired so far as the staging and the singing and acting were concerned. Herr Reichmann, who sang the part of the *Trumpeter*, achieved a veritable triumph, and Herr Fischer, who appeared as the Baron von Schoenau, was scarcely less successful in winning the plaudits of the audience. The

other male characters were sung most satisfactorily by Herren Behrens, Mittlehauser, Dore and Arden. The two female characters, Maria and Countess Wildenstein, were sung by Frln. Kaschoka and Frln. Meisslinger respectively.

An exhibition of the beauty of face and figure and of the poetry of motion—of Mlle. Urbanaka was one of the more pleasing features of the evening's entertainment. Mr. Damrosch conducted.

THIRD AVENUE.—MY PARTNER.

Chapman and Seller's company, in Bartley Campbell's *My Partner* which, the play-bills inform us, "made the author's fame in a night," began a week's engagement at the Third Avenue on Monday evening. Although shorn of much of its pristine glory, the piece, through its inherent force and character, went well and appeared to please the large audience present.

J. F. Pike as Joe Saunders, in the leading role, gave a capital portrayal of the robust and honest miner, albeit his whiskers and facial make-up were greatly in need of reconstruction. He proved popular, however, and at the close of the act received a deserved encore. Frank Chapman, as the other partner, played the role in a manly fashion, and Joe P. Clarke, as Major Britt, scored a hit. The Chinaman of Frank Ray was a trifle overdone, but seemed to satisfy the spectators. May Homer, as the heroine, was acceptable, and a neat bit of character-acting was given by James Martin as the unforgiving and never-forgetting Scraggs. Next week, E. J. Hassan's *One of the Finest*.

PEOPLE'S.—THE CORSICAN BROTHERS.

Robert Mantell began a week's engagement at the People's Theatre Monday evening, and played Alexander Dumas' *Corsican Brothers* to a crowded house. The stage effects are most elaborate, and count for no little in the success of the play. The reconciliation scene in Act II, admirably done by Fred Lotts and Murry Woods, is one of the best features of the performance. The acting of the star was good throughout. He was vociferously and incessantly cheered by the enthusiastic denizens of the upper galleries, and at the end of the fourth act was called five times before the curtain.

KOSTER AND BIAL'S.

The return of George Murphy in that amusing absurdity, *An Hour With Justice Schwab*, caused a large audience to assemble at Koster and Bial's Concert Hall last Monday night. Prince Lavender's Reception still remains very popular, while the Onri Sisters, equilibrista, and the Ramola Brothers, gymnasts, furnish the specialties. Senorita Carmencita, the Spanish dancer, will commence an engagement here next week.

AT OTHER HOUSES.

The Brigands still draws good houses at the Casino, and no date has been set for the production of *The Grand Duchess*.

At the Lyceum Theatre, *The Charity Ball* is as popular as ever.

Aunt Jack passed its 100th performance on Saturday night and its laughter-provoking qualities do not seem to dwindle.

W. H. Crane in *The Senator* appears to be a fixture at the Star for the present.

Neil Burgess' antics as Abigail Prue in *The County Fair* still evoke shouts of laughter nightly, and good houses are the rule.

Harry Kernell's Own company played to a packed house at Tony Pastor's Theatre on Monday night and may be counted on to do good business the entire week.

Evans and Hory in *A Parlor Match* are crowding the Windsor Theatre.

Eldie Leslie's performance in *The Prince and the Pauper* charms both the young and the old, and the Broadway Theatre box office is consequently in a prosperous condition.

New life has been infused into the performance of *The Gondoliers* at the Park Theatre during the past few weeks, and the audiences are more appreciative than ever.

STILL DWINDLING.

A Mirror reporter met A. G. Knowles yesterday on Broadway and the young actor talked blithely and unconcernedly about his recent quarrel with the great omnipotent Augustin Daly, and his consequent resignation from the company last week.

"It doesn't seem much to quarrel about a 'how do you do,'" he said, "but that is about all it amounts to. While we were rehearsing *A Priceless Paragon*, Sidney Herbert suddenly lost his manuscript part. A long search was made, and the missing manuscript was ultimately discovered in Mr. Wheatley's pocket, where some practical joker had put it. Mr. Daly was furious, and for some incomprehensible reason, accused me of having done it," which imputation I naturally resented. But he sent for me to his sanctum and I went up anticipating trouble.

"As soon as I entered Mr. Daly began, as is his custom, to endeavor to crush me with his importance, and my apparent unconcern seemed still further to increase his ire. He

told me that I was rude to him and that I failed to pay him proper respect, even to saying 'good morning' when he came in.

"To this I answered: 'Well; Mr. Daly, I don't see how you can blame me for that. You are certainly very often lacking in proper respect and consideration towards the members of your company. I am sure I never once knew you to say 'good morning' to any of us. What is good enough for us is good enough for you, I presume.

"Mr. Daly, of course was furious, and I knew I should have to go, but I resolved to settle matters there and then.

"I must tell you that there had been some question as to what I was to play in *The Priceless Paragon*. There is a strong detective part in it, for which even Mr. Daly himself admitted I was well suited, and I resolved to profit by this incident to ascertain what Mr. Daly's intentions were. He answered that he would let me know later. But I stood firm and replied that I would know then or never. He refused to tell me, and I refused to go. Finally, he promised to let me know the next day. The following morning I was informed that I was to be given the insignificant part of Jolly. I immediately sent in my resignation and demanded my salary. The resignation was accepted; I had to wait six days for the money."

EXTENDING THE SENATOR'S RUN.

For the past two weeks Joseph Brooks has been trying hard to perfect arrangements by which W. H. Crane in *The Senator* could continue his run at the Star Theatre. At last on Monday, through the courtesy of Joseph Jefferson and his manager, Charles B. Jefferson, the time held by the Jefferson-Florence company at the Star was given up, and that organization was transferred to the Fifth Avenue Theatre to allow *The Senator* to continue. The two comedians will begin a three weeks' engagement at the Fifth Avenue Theatre on March 10—the two companies that were to have taken up the time there having been bought off. They are The Pembertons, two weeks, for which time J. M. Hill was paid \$3,000, and the Howard Athenaeum Specialty company, one week, for which a round sum was also given.

A TEMPEST IN A TEAPOT.

It is quite probable that the question as to what the Kendals will play during their engagement at Hammerstein's Harlem Opera House next week will be settled in the courts.

Manager Hammerstein was seen yesterday (Tuesday) by a Mirror representative and gave his version of the matter as follows:

"I booked the Kendals last September, before they came to this country. My contract read that they were to receive \$3,000 for the week. It did not state what they should play. Manager Daniel Frohman notified me three weeks ago that they would only give *A Scrap of Paper* at my house, and nothing else. I notified him that they were not under his control at all, that I furnished their services and that I, if anybody, should select the plays presented from their repertoire. Mr. Frohman then consented to have them play *The Ironmaster* twice. I objected, as I wanted them to play it three times and especially on Saturday night, which is the best night of the week. He refused, and I engaged the legal services of Colonel Ingersoll. The papers were signed this afternoon and the motion to show cause will probably come up to-morrow."

Manager Frohman was seen at the Lyceum regarding the question at issue. "I make the repertoire of the Kendals," he said, "and I do not propose to have any one else do it for me. To accommodate Mr. Hammerstein, I did consent to have *The Ironmaster* go in as the bill for two performances. On Monday I advertised, warning the people of Harlem not to be misled by his unauthorized announcements. I am still the manager of the Kendals, and will continue to be while they remain in this country."

WORK FOR THE LAWYERS.

According to a dispatch from Cincinnati, a warrant was sworn out on Saturday night by Col. W. H. Foster, the manager and proprietor of the Boston Ideal Opera company, for the arrest of Reuben B. Davenport, late advance-agent of the company. The charge is criminal libel. Papers are also said to have been drawn up in a suit for \$25,000 damages.

In a statement sent to *The Mirror*, Mr. Davenport alleges that the warrant was sworn out after he had left Cincinnati. He denies all the charges made against him by Col. Foster, one of which was that of overdrawing his account, and says that on the contrary, his salary was in arrears the greater part of the season. He claims to be able to prove all of the charges that he made against the manager, and talks of instituting a libel suit against the Colonel himself for \$50,000.

COLONEL JOHN I. FOSTER is in New York preparing for the production of his new drama, *The Crimson Stain*, which Peck and Fursman are manipulating at a reported outlay of \$10,000.

THE SEASON'S BUSINESS.

LESSONS FROM FACTS.

Editorial in Boston Post.

It is no secret that the business done by the theatres throughout the country for the past few weeks has been most unsatisfactory to the box-office. Even from cities like New York and Boston and Chicago complaints of empty seats are heard; and in smaller places, as a rule, money has been lost right and left by managers. Just how serious the deficit is so far, the exhaustive summary published in *The Dramatic Mirror* for this week shows. For obvious reasons the exact figures are not given; but the reports of competent observers in every town of importance pretty much all agree as to the main fact. Primarily, of course, the question interests managers and actors; but the stage is in a sense a public institution, and its affairs deserve as well as receive a certain degree of publicity. Furthermore, although artistic success and financial success are unfortunately by no means synonymous, it is certain that until one implies the other we shall see no positive growth in dramatic art. The manager who takes up his work from sheer love of it has successfully evaded attention up to this moment.

The fact that the theatrical season bids fair to be a dismal failure, however, is less interesting to those not immediately connected with the stage than the reasons which go to explain it. *The Dramatic Mirror* discusses these reasons at some length. It finds one cause of the public neglect in the inferior companies which are often sent through the smaller towns; another in the maintenance of as high a scale of prices for poor attractions as for good; another in the circumstance that places which might support two performances a week are given four; another in the increased expense of traveling under the inter-State commerce law; and still another in lavish methods of advertising. All these grounds of failure seem to be perfectly reasonable. There is no question but a series of poor performances repels the paying class of theatregoers from the theatre. It has often been observed that here in Boston there is a better business done all around when really worthy attractions are competing with one another than when acting is temporarily dead and only performing holds the boards. It was so when the present season opened brilliantly, and it has been so during the past two weeks with the general improvement in the nature of the fare offered to our audiences. When Mr. Booth and Mrs. Modjeska fill the great Boston Theatre, and the old comedies nightly crowd the Museum, the taste of the public cannot be altogether worthless. Again, *THE DRAMATIC MIRROR* is quite right in protesting against the flaring posters upon which so much money is wasted. "Newspapers," it says, "go into the hands of intelligent people. They are the only rational and profitable medium for advertising purposes."

All these considerations, however, affect only the immediate question of lack of financial prosperity. There are other causes for believing that the stage is failing to fulfil its legitimate purpose as the field for dramatic art. These causes cannot be understood by any hasty examination. But one or two points which deserve attention are only too obvious. As *THE DRAMATIC MIRROR* says:

"The newspapers throughout the land—with several notable exceptions—must bear their share of blame for the present condition of theatricals: artistic and financial. Their 'preliminary notices' carry no weight. Indiscriminate eulogy in this direction curtails the influence of the press with playgoers, and even weakens the value of criticism when, as is sometimes the case, the latter is indulged in. . . . Nothing is serious; the drama and its people are the subject of incessant chatter and empty chatter, if no worse."

The actors, too, are partly responsible. Too many of them regard only the commercial side of their vocation, forgetting that that is the very road that evidently leads to financial disaster. They are not serious-minded enough—too many of them. . . . They are not actuated by the spirit of the earnest artist. They care too much for the applause of the groundlings—too little for the approval of the intellectual classes to whom an intellectual art makes its best appeal. They are too sensitive; too infirm of purpose; too vain and too self-satisfied. They forget the warning, *ars longa, vita brevis*. They spent too much time in complaint; not enough in serious, intelligent endeavor."

This is a strong indictment; but we do not think that it goes beyond the truth. There are other evils, of course. These, however, are the most conspicuous, as they are also, perhaps, the least easily corrected. If the financial depression in theatrical affairs which has so far marked the present season should in any way lead to a general correction, however, it will have its uses and need not be regretted by the general public, whose only interest in the theatre ought to be that it should represent a noble art in its highest development, not debased to low uses.

HAPPILY EXPRESSED.

Toledo Commercial.

THE DRAMATIC MIRROR, commenting on the poor business which has been done by traveling troupes this season in the country generally, refers to it as "the handwriting on the wall." The expression is happy. The great majority of troupes put on the road have been weighed in the balance and found wanting. To hire a crowd of cheap people to support some person of acknowledged dramatic ability, and sometimes the star not of the first magnitude, is not the way to secure permanent patronage from an intelligent and discriminating public. But even this failing is not so injurious to the American stage as the class of plays selected for performance at theatres making pretensions, at least, to the legitimate. A gang of vandeville people are thrown together as an incongruous mass to present an alleged play having nothing to commend it beyond opportunity to present the specialty acts of the alleged artists and the people tire of the insipidity. When a variety show is wanted, the people naturally go to where the audience are accustomed to witness that class of performance. In cool matter of fact the majority of theatrical people who play these hybrid combinations on the legitimate stage would be biased off the real vandeville boards. They are neither one thing or the other, legitimate nor artistic variety. Liberal advertising of inferior shows while those who are expected to run on with their merits without the same liberality of advertising is making the public suspicious of show printing. It is not true that the "country has been showed to death," but managers are merely learning that they cannot run together a company of cheap barn-stormers and satisfy the "rural roasters" with brilliant colors or show-bills printed from cheap cuts, or decorating shop windows with pictures that border on the obscene. The taste of the masses has outrun the quality of performers and plays that are put on the boards. Poor as the business is becoming let the theatrical journalist put his hand on his manly breast and say whether, as a rule, the patronage is not fully as good as the show deserves. There must be the legitimate attraction, or first-class patronage cannot be had.

ENDORSED BY NASHVILLE.

Nashville American.

The New York *DRAMATIC MIRROR*, in the course of a lengthy editorial entitled "The Writing on the Wall," discusses what it terms "the lamentable state of theatrical business in many parts of the country," as revealed by an exhaustive summary published in the same issue, sent in by the *MIRROR*'s army of efficient and watchful correspondents in all cities and towns in thirty-six States. *THE MIRROR* claims to have made a careful diagnosis of the case, and it recommends a complete change of diet, healthier habits, the injecting into the system of a large quantity of new blood, purgation from the rancid melodrama, the poisonous burlesque, and particularly the bilious farce comedy, which has produced violent nausea; pure air, cleanliness and the exercise of reason and common sense. "The out-of-town managers book too many companies. Many three-night stands ought to be one-night stands; and many one-night stands that present from two to five companies a week that ought to reduce the number to one." This fits the case in Nashville exactly.

"CUSTOMARY ENTERPRISE."

Albany Argus.

THE DRAMATIC MIRROR, with its customary enterprise, made its appearance last week with a complete summary of the measure of financial success achieved by theatrical people throughout the country. Its large corps of correspondents was called in assistance, and the results are extremely interesting to all concerned.

WHEN WE ARE GIRLS.

How many of "us girls" make little idiots of ourselves between our fifteenth and twenty-first birthdays! "Oh! wad some power the giftie gie us" to proceed in our golden youth with the same discretion that marks the course of our maturer years—or that should mark it.

Don't the cheeks of some of us burn at certain memories of bygone nonsense?

In the first place, how many times do most of us fall in love?

You see, youth has an amount of surplus affection which must be disposed of, and we are quite ready to bestow a generous portion of it upon the nearest matter to hand.

How we suffer, how we weep, and how blandly we go to sleep and forget all our woes!

Presently there comes a day (generally about our nineteenth birthday) when we rise superior to the needs of a divine passion.

We don't want lovers. Dear me, no! Pooh! We only want a helpful comrade, to whom we can write nice fat letters about all sorts of abstract things, and who will be careful to respond in good season. Strangely enough, this comrade is usually selected from out the ranks of the opposite sex, while really, you know, there are plenty of desirable women convenient.

Many of us have nice fathers and brothers well worthy of our sympathy, encouragement and distinguished consideration. But, bless you! we do not pay much attention to their needs. We prefer to lavish the whole of our charming sentiment upon some other girl's brother.

Now, if a young man or woman is healthy and energetic, fairly well off in affectionate relatives, and possessed of the usual number of good old friends, I do not see what particular need he or she has to hunt around for affinities. If we are worthy of sympathy and help we generally find it without the seeking.

We don't find it necessary to unbosom our souls two or three times a week to John, Bill, Jane or Mary, who may have assisted us in the construction of mud-pies. And yet, these same old companions are generally our best friends.

What woman in the world is so full of honest sympathy as the good mother? Whose ambition, for her children, is so real and true? And how often do we write her twenty or thirty pages about our "souls' aspirations?"

And yet, if we get the smallpox, we telegraph her to come the first thing. We take no end of pleasure in dwelling at length upon our struggles and disappointments in our letters to Lucille or Claude; but when we are in a fix for a little hundred or so, we send a messenger-boy for Jim or Jemima.

I never saw one of these platonic friendships, which required the nourishment of an abundant correspondence for sustenance, begin upon a thoroughly honest basis, or turn out comfortably. The comradeship of Angelo and Vittoria was very beautiful and very harmless, but if Francesco had lived, I fancy he would have put in an objection.

Friendship isn't a thing of words and vain repetition. It is a solid substance, like that mountain yonder I can see from my window.

It is always there, and the same all the year round.

When we have reached the necessity for soulful companionship we may be sure that the color of a pair of eyes or a charming moustache has something to do with our selection of an affinity.

These things are as inevitable as the measles.

They are quite harmless, but oh! they do lead us into making such geese of ourselves!

If there were only some way of making our younger sisters profit by our own experience! But there isn't.

We can't stay the age of "romantics" any more than we can circumvent the whooping-cough; so we can only hope that these sisters will have it as soon as possible and leave it behind them.

One generally notes a man really falling in love with the girl who has paid no attention to his sentimental advances, and there humanity scores one on the side of good sense.

I wish we might, most of us, be shut up somehow, until kindly nature has put our wandering, unsettled brains into firm, trim order.

If we could all start out into the life of womanhood, with no sentimental nonsense behind us, how much more comfortable we would be!

Oh, these awful things of our undisciplined youth! We may pretend to laugh at them, but really, they interfere with our mature self-respect.

When we see our daughters doing undignified things we would like to be able to back up our motherly advice with a clear conscience.

I've always been very fond of music. In the wild fever of sweet fifteen I was guilty of several songs, which faithfully responded to my soulful ardor. I have sincerely repented of them, but my sin is eternally finding me out.

Last Summer I tried to buy up the whole edition, but my endeavor only caused the publisher to meet the demands of their sudden popularity by printing a lot more.

These miserably embarrassing things are forever cropping up. I have seen them upon several pianos. Can I wonder that the doors of some intelligent families are closed upon me? Here they are—two of them:

"Dark is the night,
The snow is swiftly falling;
Lonely I sit
By the fire's dim glow;
Deep in its breast
Now coming, now going,
Rises a face
I love, long ago.
Where are you, dear?
You answer not.
Above, or here?
Am I forgot?
Thy memory lingers in my heart,
But all I ask
Is to know where thou art?"

I have forgotten the person regarding whose whereabouts I was so curious, but I sincerely trust he or she never located the personality of my inquiry.

Here's the other one. (You can't get the proper effect without the wailing mirror accompaniment):

"The horrid night,
Is filled with dread!
The clock is striking one."
(Room:—on the piano.)
"I toss about my burning bed,
And shriek for sleep or sun!
I rise in pain,
I need the air,
I lean far out,
The night is fair
The soft winds cool
My fevered brow,
I feel the tears begin to flow.
I see a golden gate ajar,
And long to enter in.
Ah, me! it is so very far,
And I'm so full of sin!
Oh, come, sweet angel!
Come again,
To soothe my heart,
To ease my pain.
Nor bid me dry
The tears that flow.
T—y rest my heart—
It's aching so!"

Further comment is unnecessary.

ECIRPAC.

INTERESTING COMMUNICATIONS.

SCENIC CHESTNUTS.

To the Editor of The Dramatic Mirror:

SIR: Frederick E. McKay asks a pertinent question suggested by Richard Marston's article on the decline of scenic art, when he enquires why a poorly painted parlor should be shown one night as a kingly presence chamber and perhaps the next as a lady's boudoir, etc. Mr. Marston's article also points to the answer; managerial parsimony and a prevalent managerial idea that the public has no memory. Some of the largest theatres in New York only possess one fancy chamber in stock, and at one combination theatre (the proprietor of which is supposed to be one of the most wealthy in the theatrical business) I have seen the same chamber for nearly four years, often used for a half a dozen consecutive plays.

It is frequently a matter of consultation as to how recently a particular scene may have been used and whether the public will recollect it, but if the consultation drifts towards incurring the expense of leaving a new scene painted, the question is settled by "Oh shove that one on, I don't suppose anybody will remember it."

Such stock scenes might often be altered at small expense by repainting the panels or the cornices or the dado. A skilled painter can often transform a scene in a short time, but even so small a concession to popular common sense seems begrudged. Thus it is that the incongruities complained of arise. The usual order to the artist seems to be "fake the old stuff" to speak in "behind-the-curtain" vernacular.

Referring to the scenic art in its present state, Mr. Marston is certainly right when he hints at the difference between the artist who has picked up conventional knowledge at the paint bridge and the student who has so mastered the principles of his art that he can generalize from them. A striking illustration of this was seen in a production claimed to be "spectacular" only three weeks ago. I will not mention the artist's name, as he is industrious and ambitious, and I believe a worthy citizen. In painting a front drop purporting to be a view of a street in Paris, he placed the horizon nearly twelve feet high. Now, the true light of the visible horizon is a question of pure mathematics, dependent upon a simple element, namely, the height of the spectator's eye from the sea level. As the position and direction of every other perspective line in the picture is dependent on the horizon, it manifestly becomes the very initial of perspective. Considering that as the spectator rises from the sea level, the actual visible horizon recedes from him—i. e., he views a greater section of the earth's surface, the base of the visual angle increases in very rapid proportionality, and it may be approximately estimated (without going into the trigonometrical demonstration of it) that a horizon of twelve feet would be sufficient to show a birdseye view of Paris from the highest towers of Notre Dame.

The effect of the mistake on the picture in question was curious; the roadway seemed to stand up like a wall behind the actor, and the upper parts of the buildings were hidden under the proscenium borders. Such a glaring mistake betrays the artist's ignorance of the very alphabet of fundamental perspective.

The old anecdote told by Sheridan that he supposed a certain silent gentleman at table was a learned philosopher until he heard him say "them's the dumplings for me" applies to this case. Yet, such painters as these systematically undersell the men who like Hoyt and Marston have made those leading principles the profound study of their lives. Managers rub their hands in glee at the saving of a few five dollar bills, accept such "work" and fondly imagine the public accept it too.

Mr. Mackay's protest shows that the public do not accept it.

Yours truly,

SYDNEY CHIDLEY.

THEATRICAL DUTIES IN CANADA.

WARREN, PA., Jan. 30, 1890.

To the Editor of The Dramatic Mirror:

SIR.—I noticed in last week's issue of THE MIRROR an account to the effect that Mr. W. H. Fuller was endeavoring to persuade the Canadian Minister of Customs to remit the theatrical duties on scenery and other paraphernalia. This has been a source of nuisance for a long time, to a great many managers who have been in the habit of visiting Canada, until at last, through sheer force—on account of the enormous tax placed upon printing, etc.—some managers have been led into schemes invented by tricky advance agents to cheat the Canadian Government of their tax-pay. In many instances, companies have sneaked (if the word may be used) into Canada without paying a cent of tax on their paper or scenery, and came out the same way. Others did not meet with the same luck, and on being found out, had to stand trial for attempting to beat the Queen out of her pennies.

Now, I am averse to such actions, and I think any manager is, who has any respect for himself or his reputation. While I am a Canadian by birth, I am not in favor of this tax on a manager's tools, with which his actors have to work, and I can only offer my sincere wishes for Mr. Fuller's success in his attempt to do away with this tyrannical abuse of our honest American managers.

Allow me to offer a suggestion in the event of Mr. Fuller's failure. We are all aware that there are only a half dozen good show-towns in Canada where a first-class company can do a paying business. Why play Canada at all? There is plenty of room in the United States to move on, without railroading to Canada. Any experienced manager knows that any one-night stand in the States will discount any one-night stand in Canada. Let all good American managers combine efforts and pledge themselves not to play Canada until the tax is taken off printing, etc., and I think a few weeks of boycott on Canada would bring Mr. Canadian Minister to see "the error of his way." Canada is almost entirely dependent upon the United States for her theatrical amusement; consequently the Canadian theatre-goers and opera-house managers would be the sufferers and not the companies who stay at home.

R. J. ERWOOD.

PROFESSIONAL DOINGS.

MRS. JOHN E. INCE has resigned from The Seven Ages company and is at liberty.

MERIAM REID has been engaged for the leading female role in The Dear Irish Boy.

A BENEFIT for the Treasurer's Club will be given at the Broadway Theatre on April 20.

JAMES L. EDWARDS has been engaged by Kate Claxton for the Bootles' Baby company.

KLAW AND ERLANGER have added the Opera House at Sedalia, Mo., to their list of theatres.

KLAW AND ERLANGER have engaged Fred McCloy as advance agent for The Great Metropolis.

VICTORIA VOKES is reported to have resumed her tour under the most favorable auspices.

A TELEGRAM from J. Kline Emmet to THE MIRROR states that J. K. Emmet is lying quite ill at Washington.

GEORGE W. RYER has arranged with Klaw and Erlanger to book The Two Sister's company for next season.

MR. BILLINGTON, the original Pooh-Bah of the Mikado company, arrived in this country yesterday from England.

MARIE HUBERT FROHMAN will appear at Lowell, Mass., next Tuesday night for the benefit of the Lodge of Elks of that city.

MRS. ETTIE HENDERSON is reported to be convalescing from the recent severe but successful surgical operation she underwent.

LEW DOCKSTADER is reported to be paying his debts out of the salary which he is earning as a member of Primrose and West's Minstrels.

WALTER HUBBELL, who has been with Daniel E. Buddmann on the Pacific Coast has canceled his engagement and returned to this city.

JOHN AND HARRY KERNELL made their first appearance together at Tony Pastor's on Monday night after a theatrical separation of two years.

THOMAS E. SHEA, who is reported to be among the few of the popular-price stars who are making money, has all his time booked for next season.

A. G. KNOWLES, late of Augustin Daly's company, has signed with W. O. Wheeler for A Pair of Jacks, in which play he will appear with W. J. Russell.

M. H. BERGMAN has taken the management of the Music Hall at Wilkesbarre, Pa., and intends to make the town an attractive one for theatrical combinations.

THE SENATOR company was photographed by flash light at the Star Theatre last week for the souvenir to be presented at the fiftieth performance of the play.

C. B. JEFFERSON reports that his Hands Across the Sea company has done so well in New England that he is now arranging to tour that part of the country again.

C. ST. MARTIN, late of the Frank Mayo and other companies, is now playing at the Berkeley Lyceum with the French company under the nom de théâtre of C. de St. Aubin.

W. H. TIPPETTS, the correspondent of THE DRAMATIC MIRROR at Glens Falls, N. Y., was married to Miss Katherine Bell of Baltimore, last week. James H. Schooley, formerly manager of the Leland Opera House, Albany, was the best man. Mr. Tippetts is connected with the Associated Press at Glens Falls, and was formerly an advance agent.

A FINE lithograph of one of the scenes in Hands Across the Sea hangs in the offices of H. S. Taylor and C. B. Jefferson. It is a splendid specimen of the color-printers' art.

THE Western Shenandoah company after being snowbound on the Central Pacific Railroad for a week, opened on Monday night at the Baldwin Theatre, San Francisco, to \$1,510.

It is quite probable that Henry E. Dixey will present The Seven Ages at the Grand Opera House in this city for one week before he opens in Pittsburgh, but the arrangements are not yet completed.

CORA EDSALL, J. M. Hill's new star, will appear in The Pemberton at the Fifth Avenue Theatre on March 10 for two weeks. The spring tour of the star has just been booked by Klaw and Erlanger.

THE advance sale for the opening week of the Marquam Opera House at Portland, Ore., which begins its career next Monday night with the Emma Juch Opera company, is reported to amount to over \$10,000.

E. D. PRICE resigned from the management of Richard Mansfield on Saturday night and is now devoting all his energies to the necessary arrangements for the starring tour of Mrs. Carter, which he directs next season.

FRANK HARVEY, treasurer of Hertmann's Transatlantic Vaudeville company, was arrested last week on a charge of being \$930.16 short in his accounts, and was lodged in Ludlow Street Jail in default of \$1,250 bonds.

T. D. FRAWLEY received an offer from Sydney Rosenfeld to play in his new comedy, The Stepping Stone, but was forced to decline on account of being under engagement to W. H. Crane for the remainder of the season.

SHANNON AND WILLIAMS are now engaged in rehearsing Sydney Rosenfeld's comedy of The Stepping Stone at the Standard Theatre and they are also busy reviving several plays for well-known stars including one for James O'Neill.

LINDA DIETZ has been engaged by Sydney Rosenfeld to create one of the principal roles in his new play, The Stepping Stone. Miss Dietz has had considerable experience on the London stage and is reputed to be a bright and versatile actress.

ELISE LESLIE is a great favorite with Edwin Booth, and the tragedian will take the opportunity this afternoon to witness his little favorite in her impersonation of The Prince and the Pauper, at the Broadway Theatre. Mme. Modjeska will also witness it from the auditorium.

An interesting entertainment was given at the Berkeley Lyceum, on Saturday afternoon, by Suzanne Doriens, of the Paris Vaudeville. Mlle Doriens excels in the art of recitation, and rendered, exquisitely, several gems of Paileron, Beissier, Feydeau, Gravel and Coppée.

E. W. VARNEY JR., has renewed his contract with E. J. Parker, manager of Thomas E. Shea. Mr. Varney writes that business has been excellent, and that next season he expects to have exclusive rights to Escaped from Sing Sing.

THE members of the Marie Hubert-Frohm company had quite a narrow escape in a fire last Sunday morning in Montreal. Only half an hour after they left their hotel, the Balmoral, fire broke out and one wing was completely destroyed.

THE firm of C. B. Demarest & Co., the manufacturers of opera-house chairs, expired by limitation on January 1, and a new firm has been formed of the same partners with the addition of Henry D. Warner, and will continue under the same firm name.

KATHIE ENNETT, in The Waifs of New York, is reported to have played to very large business at the Standard Theatre, St. Louis, last week. The Standing Room sign was called into requisition at almost every performance. It was her second engagement at the Standard this season.

NEGOTIATIONS are progressing for the production of A Fair Rebel, a play by H. P. Mason, at one of the city theatres next season. This piece had a trial representation at the Star Theatre early in the winter. A number of necessary changes are now being made in it. Gustave Frohman has charge of the arrangements.

ALDRIDGE AND RICH'S Wages of Sin company comprises the following people: E. Kain Hills, Neil Florence, Harry English, Alf Hampton, Charles Lohman, Kathleen Rowland, Daisy Andrews, Louise Dunfrey and Sadie Dean. Bristow Aldridge, manager; Frank Rich, stage manager, and Joseph Germon, agent.

SYDNEY WOOLLETT recited Tennyson's Elaine at the Madison Square Theatre on Monday before a numerous and fashionable audience. The reading, which was from memory, was marked by a refined but spirited elocutionary treatment and a delicate feeling for the pathetic scenes. Mr. Woollett was vigorously applauded.

H. R. JACOBS has been in communication for some time past with a syndicate of English capitalists relative to the feasibility of the establishment of a circuit of theatres in England, similar to his circuit in this country. Mr. Jacobs goes to London in a few weeks to investigate the proposition thoroughly.

JEAN HOSMER, an actress who was quite famous some twenty-five years ago, died at her home in Buffalo last Tuesday. She was forty-eight years old, a native of Buffalo, and went on the stage as a ballet-girl. While not yet out of her teens she supported Edwin Booth and Wilkes Booth, her stage name being Jean Stanley. In 1863 she made her debut as Juliet at a Philadelphia theatre, Barton Hill being the Romeo. Afterwards at the Winter Garden in this city she appeared in a repertoire, adding greatly to her reputation. Of later years she had given lessons and appeared in unpretentious companies.

THE HANDGLASS.

Forepaugh is dead but Talmage is coming!

† † †

Living skeletons are said to command the largest salaries of any freaks, and yet it cannot be denied that they are always in reduced circumstances.

† † †

BEWARE!

I know an actor, swell to see,
Beware! Beware!
You'd think he owned both land and sea,
Take care! Take care!
He wears an ulster, loud and long,
Beware! Beware!
He takes his whisker straight and strong,
Take care! Take care!
Trust him not; he is bluffing thee!

† † †

AUSTRALIA has a gushing critic of its own, it would seem, from the following criticism which appeared in a Melbourne paper: "Her impersonation is a revelation, a creation inspired alone by genius—a complete triumph, defies criticism; to be seen to be realized—a dream—a poem!" The magic syllable, "ad." wasn't affixed to this either.

† † †

AN ACTOR'S THOUGHT.

And I think in the lives of we women and men—
There are moments when scenes would be just
about right—
If only the gas-man could find out when
To turn on the calcium light!

† † †

THE Prize Contest Microbe has ambled up town from the purlieus of Park Row arm-in-arm with the Globe Girdling Germ, and we feel the insidious poison tingling in our veins. A pardonable spirit of generosity tempts us to cast our bun upon the waters, and watch for results. Come on ye giddy guessers and cajoling composites; "such an opportunity may not occur again." We offer prizes as follows:

A magnificent Alpine hat to the actor who has never willingly worn checked trousers.

A silk banner embroidered "James Dandy" in gold to any burlesque aggregation not singing about that decayed peach in the orchard.

A set of superb field glasses in good working order to any spectacular company not more or less provided with skirt dancers.

A block of stone-front houses in a fashionable neighborhood near a brewery, to the topical songster who has been known to refuse an encore.

A pair of spiked walking shoes to any actor who admits that he has profited by an adverse criticism.

A silver mug engraved "To a Good Boy" for the society actor who has never been discovered with a gentle jaglet at S. A. M. discussing the future of the American actor.

A steam-yacht to the player who refuses to be paraphrased.

A pair of jeweled st—ck—ng supporters to the comic opera "queen" whose lingersie has not been enthusiastically described in the Sunday papers.

An old-mine diamond bangle to the Kalfj chorus girl who does not know what cotton is.

A sixty-inch sealskin ulster to the burlesque actress who isn't already provided with one.

A jeweled belt with an interrogation point in diamonds to the advance agent who has never told a lie.

† † †

At a dinner given recently in this city, a "well-known actor" who sat at the head of the table was asked to say grace. Naturally embarrassed, under these unusual circumstances he asked gravely "Is there no clergyman present?" and being answered in the negative, he bowed his head reverently and said "Then let us thank God!"

† † †

AN ECHO FROM THE CASINO ROOF GARDEN.

He had only met her that evening, but his disposition was affectionate to a fault, and he leaned tenderly across the back of her chair and said in low passionate tones:

"The arrow in the quiver—
The wild bird to the tree—
The sea to meet the river—
And I—

what did you say your name was?"

MORE ABOUT TEXARKANA.

THE MIRROR has received a communication from F. R. Blount of Dallas, Texas, in reference to the article, "Ruffianism in Texas" published in the issue of the 25th ult., which corroborates in every particular the story as told by Manager Morris.

Mr. Blount was an eyewitness of the assault and says the revolver of the City Marshal was first turned on him, accompanied by a volley of profanity on his expressing a hope that there would be no disturbance. The "gun" was then turned, it appears, on Manager Morris, and immediately afterward the brutal assault was made with a weapon described as a leather cane with a steel bar. Mr. Blount says that he had no reason to anticipate trouble of any kind, still less with an officer of the "peace." Both officer and deputy, he adds, wore grey uniforms almost identical with those of the U. S. mail carriers, and Mr. Morris mistaking them for letter carriers was very natural.

In conclusion, Mr. Blount says that there

are still a few such ruffians remaining in Texas, much to the disgust of the respectable people in the State.

Another indignant correspondent, signing himself Justice, adds: "These two scoundrels and cowards, who would not attempt to act as they do outside of Texarkana, have, before now, treated in the same manner a man whose name is above reproach—Fred Berger, manager of Sol Smith Russell. The consequence was that ever afterwards he gave the town the go-by, which it richly deserves."

These comments, made as they are by impartial observers and citizens of the town itself, do not argue well for the value which local inhabitants lay on their personal dignity in allowing such ruffians to hold any position of public trust.

THE MACLEAN-PRESCOTT TOUR.

Grant Parish, who until recently was the business-manager and press representative of Robert Downing, has been engaged for the same position by Marie Prescott and R. D. MacLean. Mr. Beauregard, a son of General Beauregard, will continue to manage the MacLean-Prescott tour as heretofore. In conversation with a DRAMATIC MIRROR reporter Mr. Parish imparted the following information:

"The reason I am going with Miss Prescott and Mr. MacLean for the rest of the season is simply because they have made me a liberal offer for my services. It so happened that Mr. Downing was booked at nearly every place he appeared just one week behind Miss Prescott. Consequently, I had various opportunities of seeing her and the company act. They did a large business throughout the South, especially in Texas."

"As you probably know, they will commence a week's engagement in New York, at the Windsor Theatre, next Monday. The week's repertoire will include Pygmalion and Galatea, Ingomar, Winter's Tale, Richard III., As You Like It and Othello. In the latter piece Miss Prescott will assume the role of Iago, and those who have seen her at rehearsal believe she will make a hit. Miss Prescott will not appear in Harmachis and Cleopatra, which she dramatized from Rider Haggard's novel, until the company goes out on the New England circuit. This is owing to the fact that the scenery will not be ready in time for the Windsor engagement. For similar reasons, Spartacus, which was recently purchased from Joseph H. Mack, will not be presented in New York next week."

POLITICAL ECONOMY AND ART.

Despite the foul weather of last Sunday over fifty members of the Edwin Forrest Lodge of the Actors' Order of Friendship met at their rooms, in the Broadway Theatre Building, to listen to addresses by James A. Herne and Professor Hamlin Garland on the subject of "The Single Tax, in its Relation to Art and Literature."

Mr. Herne was the first speaker. He was introduced to his brother actors by President Aldrich, and entered at once into his subject. He desired to open the eyes of the actors to the honest cry of involuntary poverty that was to-day, throughout the universe, ascending heavenward in vain. Creation was intended as a blessing—not as a curse. For centuries the industrial class—the workers of the world—have stood passively by and permitted themselves to be robbed of the land—the natural element—without which all other elements—the air, the water, the sun—were comparatively valueless. Forcible possession in remote ages had grown into legal possession.

Almost nineteen hundred years of civilization and Christianity—and slavery not yet abolished! The right of one set of men to fix the share of the other, in the wealth that other has created—the right to buy, sell and inherit the birthright of the unborn babe still existed in the right of individual ownership of land.

Laws—human laws were not infallible. Constitutions were not infallible. As civilization advanced, laws should be changed to meet the exigencies of progress. The laws which governed men 200 hundred years ago were not fit to govern men to-day. Therefore, the speaker said he had come to the actors to ask their voices in the repeal of unjust laws—to ask their aid in the greatest reform movement of the Nineteenth century—the emancipation of industry. The power which was crushing the common laborer was undermining the actor's art. How many actors were there who could dictate terms and conditions? Was it not a fact that the manager asked: What is your salary? and that he also said: I pay so much, and I can get plenty of actors to play it for that and even less. He denied that the common laborer had no artistic taste. Free the man, and he would think, read and appreciate equally with any millionaire. He went to the museum and the cheap theatre for the same reason that he ate cheap food and wore inferior clothing—because he couldn't afford the best. Did they suppose that the com-

mon laborer preferred this condition of things—that they would not love to look upon the Angelus of Millet—would not love to hear Patti sing—to see Booth act? If they thought so, let them hang The Angelus in Central Park, and invite the common laborers to visit it free, build an Auditorium in this city, and invite the common laborers to hear Patti sing and Booth act, and witness the result! Oh, the curse of greed and poverty! That Heaven-born genius like the Heaven-born earth could be converted to the exclusive enjoyment of the privileged few!

The trouble was the struggle for existence on the one side, and the fear of possible poverty on the other. Ensure to all men an opportunity to exercise their industry—let them feel and learn that by industry alone they can command success, and you encourage them to exercise that industry and the conditions of all men are bettered.

It was difficult to make the actor who always had an engagement believe that the reason any other actor was idle was not through some personal fault or incapacity. They were apt to say: "I can get all the engagements I want. I guess if Jones were sober and could act he would get a situation."

Henry Irving complacently said: "The reason they are idle, is because they have no adaptability for the stage," and advised them to seek other avenues of labor. Harrison Grey Fiske said it was a "survival of the fittest." The speaker would not go into detail there, for he hoped to do so at an early day before a general meeting of actors, but he would merely answer Mr. Irving by asking him where is there an avenue of labor open? and is it not a fact that the very persons of whom he complained were driven from the other avenues to theirs? To Mr. Fiske he would say, that, of course, he knew that he did not mean the survival of the fittest in its true scientific sense. He meant the success of the best, and he would ask him if it were true that the best, or fittest, did survive. If the best actors, the best plays, the best art did always succeed and the worst fail? If that were true Chatterton would not have committed suicide, Millet starved, Sidney Lanier be forced to fight for standing-room on this planet while he wrote his splendid songs, or George S. Knight be at this moment suffering a living death. He would say to him: vouchsafe the divine right to every child born in this world to start the race of life upon free and equal conditions with every other child born at the same moment, and then, and not till then, will you make a survival of the fittest possible.

Prof. Hamlin Garland followed in a short address, making clear the more technical portions of the Henry George theory, and after a vote of thanks to both speakers proposed by F. F. Mackay, who avowed himself a single-tax man, the meeting adjourned.

The impression made on the audience by the addresses was profound, and the words of the speakers were listened to with rapt attention. It is not at all unlikely that a mass meeting on the subject will soon be held in a city theatre.

THE RIGHT TONE.

Home Journal, New York.

We hear a great deal concerning the scandal and blackmailing character of some journals devoted exclusively to the stage, but we see THE NEW YORK DRAMATIC MIRROR every week and we know that at least this journal is eminently respectable and good in tone. Moreover, it is well written, readable and interesting. Harrison Grey Fiske is the editor. THE MIRROR gives evidence of his ability, industry and good taste.

A NARROW ESCAPE.

Smiley Walker, Annie Pixley's business manager, returned from the South the other day. On meeting a MIRROR reporter, Mr. Walker began by stating that his star's season in the land of the sweet magnolia had been a most successful one. Referring to Miss Pixley's narrow escape from an accident on the rail, Mr. Walker continued:

"Miss Pixley came near being badly hurt a few weeks ago by a freight engine running into her private car while the latter was on a side track. We were playing Montgomery and were to proceed to Pensacola at 3:15 A. M. After the performance, Miss Pixley and her company retired to the car for the night, but were suddenly awakened about 2 A. M. by a terrible crash. Fortunately no one was injured, the worst damage done to anyone being a severe shaking up. The rear platform of the car was badly damaged, but we proceeded to Pensacola without further accident."

THE children that were, previous to the New York production, one of the features of Bluebeard Jr., resumed their place in the presentation at Niblo's last Saturday afternoon and have been playing ever since without any interference from the Society for the Prevention of Cruelty to Children. Manager Menéndez intends fighting the matter in the courts.

GOSSIP OF THE TOWN.

JOHN E. BOYLE has been engaged as the advance representative of Primrose and West's Minstrels.

THE 100th performance of Aunt Jack was given at the Madison Square Theatre on last Saturday night.

WILLARD SPENSE is writing a new comic opera which he hopes to have ready for production next season.

It is rumored that the season of the Southern Booties' Baby company will close on the 24th inst. at Nashville.

T. C. VINE, advance agent of the Barlow Dramatic company, committed suicide at Camden, Ark., last week.

OWING to the closing of James A. Herne's Dribbling Apart company, Mary Bankson, a clever actress, is at liberty.

F. M. KENDRICK is at liberty, owing to the closing of the season of the Roger La Honte company on last Saturday night.

It is reported that Manager Daniel Frohman is negotiating for the production of The Prince and the Pauper in London.

RALPH DELMORE has been engaged by Eugene Tompkins to play the leading part in The Exiles for the remainder of the season.

ZENAIDE VISLAIRE, who is said to be a protégé of George Washington Childs, has been engaged for Marie Hubert-Frohman's support.

HARRY T. LEE, of the Mora company, had an attack of la grippe of two weeks' duration, but has recovered and will rejoin that organization.

THE Sherandoah company arrived in San Francisco on last Friday, after having been snowed in, on the Central Pacific for nine days.

THE gross receipts of the Boston Booth-Modjeska season, which included twelve nights and two matinee performances, were over \$41,500.

T. HENRY FRENCH contemplates organizing a special company to produce Master and Man, My Jack, and Little Lord Fauntleroy in California next April.

CHARLES GAYLER reports that The Lights and Shadows company has been doing a big business ever since he took charge of the management himself.

ROSS S. BURCH, a member of the Primrose and West Minstrels, tried to commit suicide at St. Louis last Saturday. He has a wife and two children in Brooklyn.

It is quite probable that Eugene Jepson will go on a starring tour in Among the Pines shortly. Gustave Frohman is making the preliminary arrangements.

ALMA STRONG has been engaged as leading support to Bennett Matlack in his forthcoming tour in the legitimate. Julian Greer and Marguerite Saxton have also been secured.

CHARLOTTE GRIFFEN, a juvenile actress and the wife of a variety actor, committed suicide last week by taking Paris green. She is said to have been unduly jealous of her husband.

THE reappearance of the Kendalls in this city on the 17th inst. at Palmer's Theatre will be marked by the first presentation in the metropolis of Pinero's new play, The Weaker Sex.

BENJ. W. SINGER essayed the part of Solomon Prendergast, the octogenarian, in My Jack, which had been played by the late Daniel Leeson. Mr. Singer made quite a hit in the role.

S. W. FORT is to leave the Holiday Street Theatre, Baltimore, at the close of the season, and assume Lotta's management. J. W. Albough, Jr., will succeed to Mr. Fort's present position.

GUSTAVE FROHMAN has arranged for a California tour of Letitia Aldrich, who goes out on the road backed by Senator Stewart. She will open her season at the Baldwin Theatre, San Francisco, in June.

H. GRATTAN DONNELLY has written Daniel Sully to the effect that the four-act comedy-drama he is writing for him is nearing completion. Mr. Donnelly claims that the play is rich in strong situations.

THE depositors in the Sixth National Bank are said to include Henry E. Dixey, Rudolph Aronson, Marshal P. Wilder, George Drew Barrymore, John C. Duff, Ada Rehan, Richard Mansfield and others.

THE first colored comedy company in this country was recently organized at Port Gibson, Miss., and is already on the road with a play. The company comprises eighteen members, all of whom, including the manager, are negroes.

THE WESTERNER, a comedy-drama of New York life by Edward Rose, will go on the road on April 7. It will be presented by a competent company, and the painting is to be very attractive. Boston capitalists are said to be interested in the venture.

HARRY A. SNOW has disposed of his interest in Town Lots and retired from the management of that company to enable him to give his entire attention to arrangements for the starring tour next season of Carrie Lamont, who goes out in a new comedy written expressly for her. She has already been booked in some of the best houses in the large cities.

THE Supreme Court of Minnesota has dismissed the appeal of Fanny Davenport in the libel suit of George A. Williams and Arthur Lotto. The latter were formerly members of Miss Davenport's company and the suit was the outcome of a notice relative to a half week's salary posted in the dressing room of one of the Minneapolis theatres.

LAURA SEDGWICK COLLINS, the clever young amateur who, some time ago, so successfully performed Charles Barnard's sketch, Sarah Tarbox, M. A., at Proctor's Theatre, will give two performances this week—Thursday evening and Friday afternoon—at the Berkeley Lyceum, for the benefit of the West Side Day Nursery. Tickets can be had at the Berkeley box office, \$1.50 each.

LONDON NEWS AND GOSSIP.

LONDON, Jan. 16.

The influenza boom is, I am glad to say, at length showing unmistakable signs of petering out. While it was in full blast it had the highest of high old times, and society—whether with or without the big S—was shaken to its inmost core by the sneezes of the victims.

Of course, the theatres suffered. At Drury Lane, where they have two performances a day, Augustus Harris has been taking about £200 a day less than this time last year. The rival pantomime at Her Majesty's also went badly for some days—but, with the abatement of "the prevalent epidemic," picked up so wonderfully that twelve performances a week is now announced as the rule here henceforth—all the same as Old Drury.

The Lyceum felt the fatal influence and so did the Gaiety, but these houses have both done phenomenally good business for so long that receipts which would send the proprietors of less popular theatres crazy with delight, are regarded with gloomy disgust by Henry Irving and George Edwardes.

From all the shows with but two exceptions, comes the same cry. The exceptions have been, and still are, Barnum's and the Empire. The ingenious Phineas T. has been scooping up shillings with both hands all the time, and in order probably to show there is no ill-feeling, has just undertaken to "tell stories" in the sacred name of charity at the Earl of Aberdeen's mansion in Grosvenor Square. The Empire has been, and continues to be, filled with the smart division nightly, though its neighbors the Alhambra, the London Pavilion and the Trocadero have one and all suffered grievously from depression.

Edwardes of the Gaiety, who is the moving spirit among the Empire directors, has just had the shrewdness to throw down a most artful sop to the County Council Cerberus by engaging Miss Amy Roselle to recite at the Empire. She started on Monday with Tennyson's "Rizpah," the lugubrious story of an old lady whose son robbed the mail, and being presently captured, was hanged in due course and in chains, whereupon she went mad, and collected her son's bones from the gibbet on which they had been exposed in order to bury them in consecrated ground. This bone-grubbing elocutionary effort was a bit too steep for the chappies and Johnnies who form the bulk of an Empire audience. Nevertheless, Amy was received with reverence if not exactly with rapture, and as the notices next morning panned out lovely, all goes well up to the time of mailing. "Rizpah" has been thrown over for "The Revenge," a stirring patriotic poem by the same author. Herein Amy will have a better chance to display her quality—which is good.

It has been extensively paragraphed that the salary paid Miss Roselle at the Empire is "more than four times what she has hitherto received." I hear on good authority that thirty pounds a week is the amount. Seeing that she has often enough had twenty-five pounds a week in the past, I presume these paragraphists made their calculation on the basis of time occupied by the show. Or perhaps they were inspired to that end? It's wonderful how things get about, isn't it?

As a sort of gentle alternative the Empire directors have just engaged the vivacious Vanoni as the next "turn" to follow Amy Roselle. Vanoni started last night and winked and nodded and high-kicked and chanssonnetted with even more than her pristine vigors. The Empire suits Van down to the ground and she will draw like a blister. But the dramatic contrast of these two artists is distinctly precious.

Theatrically speaking, the most remarkable thing about "the prevalent epidemic" has been the singular immunity enjoyed by understudies who, seeing their chance before them a dead-sure thing, have in many instances gone for it, there and then, with such success as to marvellously expedite their principals' recovery. This, of course, by the way.

There has, no doubt, been a high average of humbug and false pretence about the influenza as about everything else in this village, but there has also, alas! been quite enough of sad realism in connection with it to plunge many hitherto bright and happy circles into gloom and mourning.

Among the deaths more or less traceable to influenza, I note that of Lord Cairns, who, as Viscount Garmoye, was the "hero" of the sensational breach of promise action brought by Miss Fortescue. The young Earl caught influenza about ten days ago, took a chill on it, developed congestion of the lungs and died on Tuesday morning.

I regret very much to record the death from similar cause—of Forbes Dawson, a promising young actor, well known on your side of the water.

Poor old D. Westland Marston, the dramatist, died last week.

Mrs. Fitzgeorge, the morganatic wife of the Duke of Cambridge, has also joined the

majority. I mention the deceased lady here because she was, under the name of Miss Farebrother, a prominent figure of the London stage of between thirty and forty years ago.

The first new play of the new year (barring a couple of unimportant ventures at a matinee) made its appearance at the Royalty last Thursday night, and, thanks to the leading man, scored a fiasco. The piece was F. C. Burnand's travesty of Sardou's *La Tosca*—or rather of the English version thereof, as now played at the Garrick and duly described by me to Mirror readers. The parody is called *Tra-la-la Tosca*—in allusion to the heroine's professional singing, don't you see?—and the book had a good deal to commend it to playgoers' notice, for Burnand, although not so bright a burlesquer as he was way back in the sixties, always shows pretty good form when taking off some modern romantic drama.

Before production, however, it was somewhat heavily handicapped by reason of the fact that the Garrick *La Tosca* is, to put a fine point upon it, a failure, and, therefore, not of much use as an advertising medium for the parody. After, or rather during production the Royalty piece was still more heavily handicapped by the leading man aforesaid, which the first letters of his name are Arthur Roberts.

Arthur is part manager of the Royalty in connection with Henry Watkin, his former Avenue manager, and Augustus Harris, of various Theatres Royal, including Old Drury. Arthur is also a privileged droll, which means that when he is not too well acquainted with the "text" of a piece he is often forgiven, because he is mostly a happy gagger; but on Thursday night he not only was almost utterly ignorant of his part—the *Scampia Scarpia*—but he was gagless and gloomy to boot. Hence, it happened that whenever he came on, he depressed his fellow players and the audience consumedly, and all but wrecked the piece.

As an ill wind, however, generally blows somebody some good (if proverbial philosophy is worthy of any credence) so it fell out that this sorry exhibition did Roberts good. This seems an enchanting paradox, but briefly it may be explained thus: On Friday morning and evening the long-petted and privileged jester received such a scaring in the public journals that he forthwith pulled himself together and became letter perfect by Saturday on which night (owing to the importings of Augustus Hems and Partner Watkin) many of the newspaper men paid a second visit to the Royalty and found *Tra-la-la Tosca* quite a different piece. This they set forth in a second crop of notices, which has had the effect of bringing the public in at all events up till now.

For my own part, I, for Roberts' sake, rejoiced at the unanimous attack he received, for I have never seen him act so badly; and also because the lesson seems to have done him considerable good. Henceforth he will perhaps set a better example to his company and also do better justice to his own undoubted powers as a grotesque burlesque actor.

On Thursday the big hit of the piece was made by Margaret Ayrton, who (as in Burnand's *Airey Annie*) mimicked the haughty manner of Mrs. Bernard-Beere to the life. Agnes Delaporte also did well as the hero Cameradosi, so called because in the burlesque he is in the likeness-taking line.

Whether *Tra-la-la Tosca* will draw any money to this long ill-fated house, it is unsafe to predict, but anyhow after the terrible failure of the first piece—the *New Corsican Brothers*—with which the Royalty started on its present career, the management want a success badly.

On Sunday evening, Henry Arthur Jones playwright and occasional contributor to *The Mirror*, went in at St. Andrews Hall, Oxford Street, for lecturing on the drama, his custom always about every few months. His lecture this time was entitled "On Being Rightly Amused at the Theatre," and a very good lecture it was.

On Monday handsome souvenirs of Ruy Blas and the *Blasé Roué* were given away at the Gaiety. The piece is still going well, thanks to the unflagging vivacity of Nellie Farrer (who now calls herself Ellen) and the excellent fooling of Fred Leslie, who now pines, it would seem, to play Cardinal Wolsey, but not as a burlesque as some might think.

When the present Gaiety crowd comes to America in the Fall it shall be accompanied by, among other things, a new burlesque by Leslie and another. This haply, may be, on the subject of Tom and Jerry.

A version by Robert Buchanan of good old pompous Samuel Richardson's *Clarissa Harlowe* (of which you have some American version) has long been promised at our Vaudeville. It was, however, at first postponed because W. G. Wills' version (originally built about eight years ago) recently had its first

performance on any stage at Birmingham. The Vaudeville *Clarissa* has since been indefinitely postponed by reason of the influenzal condition of adapter Buchanan and of Manager Thomas Thorne.

Buchanan, however, though (according to published letters of his) still in the sick room seems to be well enough to quarrel violently with Critic W. Archer.

A. and B. have been calling each other awful names in the papers this week, but, alas! like the famous Communion service performed over a certain irreverent Jackdaw, nobody seems one penny the worse except, perhaps, the misguided person who buys the paper containing A. and B.'s nagging letters.

Meanwhile the vaudeville has gone in for that fine old stop-gap, *The School for Scandal*. In this Winifred Emery has appeared, "for the first time," as Lady Teazle, and successfully appeared too.

Her husband, Cyril Maude (whom I loathe for robbing me of the chance of proposing to the winsome Winnie) has also scored as J. Surface—a clever character actor is Cyril—curses on him!

T. B. Thalby is a bright C. Surface. J. Maclean gets through well as Sir P. Teazle, and Fred. Thorne (who is not unknown to Americans) is, as heretofore, a rollicking Sir Oliver. Some of the others are—well, well, I will forgive them this time.

Rumors have reached me of a terrible legal fight impending between Richard Magsfield and Charles J. Abud, whom R. appointed as his English representative awhile ago.

Charles claims certain monies due for services rendered, but Richard denies the soft impeachment. Abud (who is now acting-manager at the Gaiety) has vowed vengeance to the death!

Abud, with him Bashford (both of whom with Marcus Mayer, form the International Manager's Association) have up their capacious sleeves a melodrama by Edmund Gurney, a well-known and rising actor, now of the Haymarket company. The said melodrama is Irish in tone, and is thought to be the finest specimen of its kind ever known. Not having seen it or read it, I, of course, cannot say.

Paul Jones was withdrawn from the *Prince of Wales* on Monday, after more than a year's run. Marjorie, a new comic opera by Clifton Lyne and J. J. Dille, with music by Walter Slaughter, is billed to come on at the *Prince of Wales* on Saturday, but I hear that the fashionable notion "Postponement" is not unlikely to set in.

Poor Lyne, who long wished to see Marjorie fairly started, died about a couple of months ago. All he saw was a mere trial trip of the piece last Summer.

Hayden Cotin joins the cast to play the part originally enacted by Frank Celli, and the lover represented at the matinee by Joseph Tapley will be sustained by the long but lovely Agnes Huntington, formerly of the U. S. A.

James Albery's comedy, *Forgiven* (produced by H. J. Montague at the Globe in 1872), was due last Saturday at the Criterion, but Wyndham cabled from your side to stop all proceedings, why or wherefore is not particularly clear. Anyhow, Byron's Cyril's Success, his best comedy, is now in rehearsal at the "Cri," and I am waiting to see if Wyndham will wire to stop that also.

GAWAIN.

MRS. BLAINE'S TESTIMONIAL.

The testimonial performance which several sympathetic friends have organized for the benefit of Mrs. James G. Blaine, Jr., is rapidly assuming most brilliant proportions. Every effort is being made to ensure such success as the object deserves, and the spontaneous manner in which the invalid's colleagues—professionals and amateurs—have come forward and proffered their services reflects credit and honor on all concerned.

The performance will take place on Tuesday afternoon Feb. 18, at the Broadway Theatre, which F. W. Sanger has courteously placed at the disposal of the committee. The programme, which is an exceptionally tempting one, will comprise several one-act pieces.

Mrs. Kendal and Richard Mansfield will appear in characteristic selections. Elsie Leslie and E. H. Vanderfelt are to render one of their most effective scenes from *The Prince and the Pauper*. W. H. Crane and company will present an act from *The Senator*. Miss Otis, Henry Miller and others will be seen in a one-act play, and Elsie de Wolfe and Edward Fales Coward are to interpret a clever little comedy.

Others who have volunteered their services are: Rita Lawrence, Dr. Holbrook Curtis, Jameson Lee Finney and Albert Le Montaigne.

MANAGER J. M. Hill will surprise the audiences at the Standard and Union Square Theatres next week by distributing among them 5,000 very handsome invitations to the first performance of *The Stepping Stone*, at the Standard Theatre.

THE AMATEUR STAGE.

THE MELPOMENE AT THE CRITERION.

The Melpomene's performance of Boucicault's comedy, *Old Heads and Young Hearts*, at the Brooklyn Criterion Theatre last Saturday evening, was very nearly a complete dramatic success. Unfortunately one of two of the cast were amiss in their characters and marred much of the beauty and finish of the production. Boyd Everett, who assumed the Earl of Pompton on short notice, can scarcely be excused on that plea for his very poor delineation of the part. His ability was in no wise fitted for such a character. Many of his mannerisms were comical, and gave the old Earl a farcical appearance. Thomas T. Hayden would have accomplished good results as Lytleton Coke, had he been easier of movement and more refined in his articulation and posing. Marie Lamb was quite coquettish as Kate Rocket, endowing her role with ease and charm. W. P. Macfarlane gave an ingenious portrayal of the bluff, yet good-natured Colonel, while H. H. Gardner found Jesse Rival a very congenial character. James Van Dyck, as Lord Charles Pochuck, did some genuinely good work, but he is hampered by a few bad mannerisms, which, if he succeeds in overcoming, will entitle him to a position among the leading juvenile amateurs. Lizzie Wallace gave a vivid and life-like impersonation of Lady Alice Hawthorn, but it is scarcely possible that Her Ladyship would attend the opera in a street dress as Miss Wallace's costume in that scene would lead us to believe. Albert Meaford drew a highly-flavored character sketch of Bob, while Charles T. Catlin, as Tom Coke, and Edith Elwood as Lady Pompton, gave true reflections of these characters.

FOR SWEET CHARITY'S SAKE.

A number of New York society amateurs appeared at the Berkeley Lyceum on the 27th instant in a performance in aid of charity. *Sweethearts*, and *A Cup of Tea* were produced, but there is absolutely nothing of interest in either of them to warrant success. They offer but scant opportunity for acting, and advantage was not taken even of what little chance there was. In a play possessing some merit these amateurs may accomplish good work, but it is certainly unwise to attempt to entertain a highly-cultured audience, who, no doubt, are accustomed to the best of theatrical pabulum, with a lot of nonsense and provincialism. In *Sweethearts*, Miss Janet Hogg made a pretty and gentle Jenny Northcott, and while it was evident that she was something of a novice, still her acting was indicative of great possibilities in the future. Everett Wendell betrayed considerable crudeness and a poor manner of expression as Harry Spreadbrow, but he is blessed with fine stage presence and an easy carriage. Daniel Pain Griswold, who, by the way, is the husband of the clever Annie Robe, played the small part of a gardener, while Margaret Myer looked after the insignificant part of Ruth. Miss Elsie de Wolfe appeared in *A Cup of Tea*, playing Lady Clara Seymour, but failed to impress the audience with the charm or dramatic skill which many critics have praised her for. Miss de Wolfe is very faulty in articulation. Her stage presence is not inspiring, nor is she easy or at all graceful. She relies for effect on stage tricks rather than legitimate methods, and it is indeed difficult to conceive how she could be successful in roles like Lady Gay Spanker or Juliana, characters in which she is claimed to excel. F. E. Camp's infectious humor and ostentatious style in the role of Scroggins won him much admiration. Albert Lamontagne wore a snow-white wig as the servant, and, evidently by way of ornament, dressed it off with a pair of jet black side-whiskers which made him look very ludicrous.

A BRACE OF PLEASING COMEDIES.

Two lithesome little comedies were acted at Chickering Hall last Tuesday evening by a company of very capable New York society amateurs. The first piece was a highly entertaining one-act trifle called, *His Better Half*, and its brightness and wit served well to keep the audience in the best of humor. It contains but three characters and these were most happily portrayed by Edward Fales Coward as the persuasive lover, George Delancy, Mary R. Perkins as the shy, tender-hearted but beguiling young widow, Mrs. Amabel, and John F. Cook as the mirth-provoking Thomas. The other piece produced was Tom Taylor's *Nine Points of the Law*, which served to introduce several new amateurs to the public as well as affording an opportunity to renew acquaintance with many old and popular ones. E. F. Edward did very clever work as Rodomont Rollington, a most difficult part, possessing the conventional Western bandit air, but Mr. Coward infused into it much originality and such a fine sense of humor that it blossomed out a unique and refreshing creation. Mrs. Daniel Pain Griswold was very charming as Mrs. Smylie and Edith Gallaudet quite winsome as Katie Mapleson. F. E. Camp was a humorous Lawyer Cunningham, George W. Nicholas a successful Joseph Ironside, May Weed Kinney a pert Sarah Jane and Richard H. Davis a commendable John Britton.

RAY RIEN.

NOTES.

The members of the Columbia College Dramatic Club miss their very popular member, Mr. Eugene Kelly Jr., who has temporarily retired from the society owing to the death of his brother some time since. Mr. Kelly is conceded to be the premier of the Columbia's celebrated ballet.

A private performance in honor of Mr. and Mrs. Grover Cleveland, was held at No. 7 West Fifth Street last Saturday evening. Mrs. Kemble's one act farce, *The Day After the Wedding*, was acted by Mrs. Daniel Pain Griswold, Annie Robe, Edward Fales Coward, John F. Cook, Frederick E. Camp and Mary Weed Kinney. About 200 prominent society people enjoyed the performance.

At the Lyceum Theatre last Thursday afternoon *L'Atraine*, a musical extravaganza in six acts, was performed in aid of a charitable institution. The cast was mainly composed of members of the Columbia College Dramatic club, and they succeeded in giving a very clever performance. The principal characters were assumed by Mrs. Le Costello, Frank Ward, Robert L. Morrell, James K. Lee, Andrew Bibby, Mrs. Wheeland, Robert L. Cutting and Francis Burton Johnson.

MORE ABOUT BUSINESS.

The subjoined managerial statement of the condition of business this season is cumulative evidence supporting the consensus of bad business everywhere, as reported in the general review published in *THE MIRROR* last week. It is pleasing, however, in the general depression, to note that the leading New York managers state that their houses in the metropolis have had a good season, while their road attractions have also done a profitable business. The latter comprise the best attractions on the road, and, as indicated in one manager's statement, it enforces one of the lessons of the season, that the big attractions did the heaviest business, while good average companies had only medium or fair business, thus establishing a third grade for cheap-price companies. The appended statements will be found interesting.

A. M. PALMER.—"Business, so far as I am concerned, has been good. At the Madison Square with Aunt Jack there has not been a week without a profit, and the same is true of Palmer's Theatre, where the profits some weeks have been very large. Signor Salvini has done a large business, but owing to the enormous expenses some money has been lost. The Gondoliers at the New Park has done fairly well."

ALBERT ARONSON, of the Casino.—"Business has been bad for the last eight weeks, and our road companies have not done as good a business as they should. I attribute it to the prevailing illness and the weather. It has been bad everywhere. We have noticed some improvement during the last three weeks, and the chances are that business is now getting its second wind."

FRANK W. SANGER, manager of the Broadway Theatre.—"The season at the Broadway has been a good one. So has that of Mr. Barnes of New York on the road, but my Bunch of Keys company has not done as well as usual. There is no question but the trouble is all due to a gripe."

ALEXANDER CROCK, representing E. G. Gilmore.—"I know it has been a bad season, but we have not felt it at the Academy. In fact, The Old Homestead has not been affected at all, because the piece appeals to a class of people that are not regular theatregoers. The season at Niblo's has been better by one hundred and twenty-five per cent than last year, and this can be attributed to the fact that Mr. Gilmore is making it, as far as possible, a house of spectacle."

P. T. TURNER, of Proctor and Turner's Twenty-third Street Theatre.—"The season here has been good. In fact we have done well ever since we opened the house, but I know that business has been bad, and I attribute it to our having had no winter, and merchants still having their goods on their shelves."

HARRY SANDERSON, representing Tony Pastor.—"This has been the largest and most continuously successful year that we have ever had in this building, and I attribute it to the fact that Mr. Pastor has been giving the public what it wants—good shows, and sparing no expense to do it."

WILLIAM WASHINGTON, manager of The Cosmopolitan.—"General business has been bad with everybody, and I never saw it worse in all the seventeen years of my experience. Chicago and Cincinnati have been the two worst cities I have struck, although The Cosmopolitan is doing very well just now."

CHARLES BURNHAM, manager of the Star Theatre.—"Business at the Star has been the best for several years, so matter how bad it has been out of town. Shenandoah has played to an average of \$10,000 a week, the Jefferson-Florence company to an average of \$11,000 and W. H. Crane up to the present time to \$12,500 per week. If The Senator keeps up it will break The Shogun's record of \$25,053 for one month, which was the biggest take ever made in this city."

F. W. HENRY, representing Daniel Frohman.—"Mr. Frohman cannot complain of the season, and he is extending the seasons of his companies instead of having them come in, so you can see that whatever had business there may be about, he has been fortunate enough to escape it. The Lyceum Theatre has been doing splendidly. The houses are crowded every night, and on two or three evenings every week people are turned away."

W. A. EDWARDS, representative of H. R. Jacobs.—"Generally speaking, this is one of the worst seasons for the past ten or fifteen years. We know this from the reports, and from the number of companies that are coming in every week. Although theatre managers all over the country complain of cancellations, we have been fortunate in that respect, for all the companies signing with us cling to their dates. Popular prices seem to keep them alive and going. I attribute the bad business to the general depression in business."

T. HENRY FRENCH.—"I can only speak for myself. My business has been good. When I find my business dropping off anywhere, I try to revive it by extra advertising. Both the Broadway and Grand Opera House have made money, and so have my Little Lord Fauntleroy companies and My Jack."

J. M. HILL.—"On the road this season business has been very bad. Here at the Union Square, on the contrary, it has been very satisfactory, indeed."

R. E. STEVENS, of Margaret Mather's business staff.—"The best business of the season is being done in the South and Texas, but the West and New England are bad and have been pretty much so all season. Philadelphia has been very dull, but is now improving. Milwaukee has been bad, and so have Rochester and Buffalo. The poor business is due to the general depression in trade and the better-sketcher way in which companies are being organized. The public is bound to call a halt soon. Companies are traveling about the country now without the slightest reason for their existence, either from an artistic or financial standpoint. Instead of

managers holding time for good attractions, as they used to, competition is so keen that they are filling in night after night, and the good attractions really find it hard to get time. In the South, business has been splendid—in fact, the best in fifteen years. This is especially the case in the new South in such cities as Birmingham, Anniston, Chattanooga, Knoxville, Atlanta, Augusta, Richmond and Norfolk. The old South is as bad as ever it was."

ARTHUR MILLER.—"It is perfectly natural that this season should be bad when one considers the unseasonable weather, which has caused mercantile business generally to come to a standstill. Merchants throughout the West and North are stocked up with woolsen goods of all descriptions which are left on their hands. The consequence is that money is tight and the theatres lose the patronage of this class for the reason assigned. Aside from the phenomenal weather, the severe epidemic has caused thousands upon thousands of people to temporarily abstain from amusements. Our business being that of giving pleasure to the general community—that is when they can see a good attraction—it is, as a luxury, the first source of expenditure to be cut off when times are hard. The Inter-State Commerce Law has also, to a great extent, contributed to the large number of failures this season. The effect of the bad season is shown in the failures of large, as well as small, companies. The North-West and Western portions of the country have suffered the most, whereas the South, which is usually very bad, sends in much better reports."

GUS PITOU, manager of Rose Coghlan, Robert B. Mantell and W. J. Scanlan.—"Business since the latter part of November has not been as good as for the past two or three years in any part of the country, or with anything or anybody. My attractions have done a good business and I am making money, but I am not making as much as I made in former years. I attribute it to three things: The notoriety which the press has given to the epidemic which has frightened people so that they are afraid of going out at night, the tightness of the money market and the unseasonable weather. For a long while—according to the papers—everybody that died, died of a gripe, just as after the blizzard, everybody died of colds contracted during its visit and this has alarmed people. Why, in Boston, for five or six weeks the matinee houses were larger than those at night, which showed that the people were scared into staying at home in the evenings. Merchants this year, too, have two-thirds of their winter stock still on hand, and although there are surprisingly few failures considering the state of affairs, a great many firms are seriously affected and I look for a number of failures within the next two years in all branches of business from the effects of the bad winter of 1899."

CHARLES R. GARDNER.—"The general Western country this year has not been as good as usual for small companies, although the South has been more than satisfactory. I attribute the bad business and the many failures to the fact that theatrical managers will not give combination managers terms large enough to enable them to take out companies that are above mediocrity. The people in the smallest of towns have been educated up to good attractions, and now they will have nothing but the best. Take a prominent cheap-price theatre manager as an example. To play at his house you must do so at fifty or even forty per cent. of the gross, and he will book none but the best. About \$2,500 is a large average business to play over the circuit. Now, where does a manager come out even at fifty per cent., especially when you consider that the company must be played in one-night stands part of the time. You can't take any sort of a large and good company over the country and live on \$1,500 a week. The really strong attractions that play to \$2,000 to \$10,000 a week in the larger cities, and have expenses of about \$2,000 a week, can't go into the country and play in Peoria and Springfield and such towns. The inhabitants of those places would go to see such companies, but as they don't come, they don't go. They know what the big companies are and they won't stand any others. They read the Chicago papers, and as the Chicago companies don't go to them they go to the theatre less and less. Scranton, Pa., where the people are conversant with the New York theatrical news, is one of the best of night-stands and \$600 is a splendid house, yet the McCull Opera company with its seventy-five people, its luggage and its scenery can't afford to go there, and consequently Scranton stays away from the theatre. A few strong stars like Scanlan, Emmett and others, with fairly good companies of eight or ten people with moderate salaries, can play the night-stands and make money but the other companies can't, because the patrons of the cheap theatres expect just as much for their money as if they were paying big prices, and the managers can't give it to them. We are drifting into two classes of attractions. Companies at very big prices; very cheap companies at very cheap prices. The middle ground is getting to be exhausted."

CHARLES H. HICKS, of Gustave Frohman's offices.—"Business all over the country this season, especially through Michigan, has been remarkably dull. There are too many companies, and even the smallest one-night stands are crowded with attractions night after night. Take the season right straight through I do not remember one that was worse."

JOSEPH BROOKS, manager of W. H. Crane.—"I do not think the season has been a bad one. The bad attractions have done poorly and the good ones have done as good as ever, if not better. The trouble is that the country is flooded with plays that the people don't want to see—melodramas and farce-comedies. Theatregoers are surfeited with this class of attractions; consequently, the business with these companies has been bad."

JULIUS CAHN, of the Held by the Enemy company.—"The season has been uniformly bad all over the country, but particularly in the Northwest—Iowa and Kansas especially. The reason for it in those States is the bad corn crop. If the corn is shipped by the railroads the freight eats up all the profit, consequently it is not shipped and is used for fuel instead. In Michigan and all lumbering regions business is also very bad on account of the unseasonable weather. Another thing that hurts Western managers very much is that the railroads between Chicago, Omaha and Kansas City do nothing for you, where they used to do everything."

FRANK M. CHAPMAN, of Chapman and Selters.—"The season has been bad all over. My Partner has only had three losing weeks and A Rag Baby has done fairly well, but general reports are very discouraging."

FRED. MEER, the business manager of Marie Wainwright, said:—"Business this season both in Canada and the United States has not been profitable. There should have been a reaction and good business after the presidential campaign, but it has not come. I attribute the depression to the dull condition of mercantile business generally. Although Miss Wainwright's season has been a good one, the reports we hear from other companies are uniformly bad. The immediate cause is the six weeks of the influenza epidemic and the absence of cold weather. But even during the Fall there were spells of bad business. I look for a better state of affairs with the revival of trade generally in the Spring."

W. R. FISH, representative of the Forbes Lithographing Company.—"From all that I can learn the season has been a very severe one on the profession. The firm which I represent is a most conservative one, and only does work where the financial backing is of the best. But I know that the season has been bad from the fact that so many companies have come in and you may be sure that the printers suffer the worst. When a play opens its season as a rule everything is paid for but the printing. The managers try to get that without a deposit if they can, and when they can't you may be sure they pay a very small one. Then when the collapse comes the printer is the one that suffers even more than the members of the company who complain of being behind in salaries."

The following is a supplementary summary of the business for this season in cities throughout the country not appearing in last week's general report:

NEW ENGLAND.

Massachusetts.—South Framingham: The season was rather dull up to Jan. 1, but since then good business has been the rule. Springfield: Good average business this season.

New Hampshire.—Exeter: Season decidedly dull.

MIDDLE STATES.

New York.—Elmira: Season dull, but business has recovered since Jan. 1. Brockport: Season very dull, largely owing to the inferior class of attractions on this circuit.

Ohio.—East Liverpool: Season good; twenty per cent better than last. London: Business here this season has been bad. Zanesville: Season up to the standard of former years. Marion: Best season ever known here.

Pennsylvania.—Tyrone: Season compares favorably with former years. Altoona: Population, 35,000; one of the best theatrical towns in the State, and only one theatre. The season has been profitable for first-class attractions.

SOUTHERN STATES.

Texas.—San Antonio: The season here was a good one and an improvement over last. Austin: Best business in five years. Brenham: Most profitable season in eight years. El Paso: This season has been the best ever known here. Average performance, \$600. Waco: Good season; average performance, \$275. Denison: Best season on record here.

Virginia.—Norfolk: This has been the most profitable season that this city has had in years. Roanoke: Good season; average performance, \$234.40. Staunton: Worst season ever known here.

WESTERN STATES.

Arizona.—Tucson: Season good, and relatively better than for several years past.

Colorado.—Leadville: All first-class attractions did a profitable business here this season. Colorado Springs: Population, 10,000. Performances range from \$400 to \$800.

California.—San Diego: Season dull. Riverside: Hitherto this town lacked a proper theatre. The new theatre, just opened here, is the finest house in Southern California, and the receipts were \$1400 on the opening night. The future here is promising. Los Angeles: Business this season has been below the average, owing largely to the extremely cold and rainy weather.

Indiana.—Indianapolis: The season here has been an unusually successful one. Muncie: The attractions and accommodations of the house are not up to the standard. Angola: Business fair; better in the early part of the season.

Utah.—Salt Lake City: Business here has been good, and if anything, better than former years.

MARGARET MATHER closed negotiations on Saturday for the purchase of Joan of Arc in which Sara Bernhardt has made her latest success. The price for the rights for this country is said to have been \$10,000. William Young, the author of Ganelon has been engaged by Miss Mather to make the adaptation, and she will open in the play in this city in October next for a season of six weeks. In an interview Miss Mather is credited with saying that Sara Bernhardt is coming to this country next season and that while here she will most probably play Juliet to Mme. Bernhardt's Romeo.

GRACEFUL WRITING AND ACTING.

Madison (Wis.) Democrat.

Minnie Maddern, who is a talented writer as she is a charming actress, has contributed several excellent articles recently to *THE NEW YORK DRAMATIC MIRROR*. Her work with the pen is characterized by the same graceful style as her acting, pleasant and interesting at all times. Miss Maddern is an honor to the profession, in whose horizon she shines as a fixed and brilliant star.

Boston Hotel Budget.

Minnie Maddern's articles in *THE NEW YORK DRAMATIC MIRROR* are regularly perused with much interest. They are good!

ABREAST OF THE TIMES.

Home Journal, New York.

"Decline of the Scenic Art."—Richard Marston has an article in *THE DRAMATIC MIRROR* with this title. He ought to be, and he is, an authority in such matters, but we do not agree with all he says on the subject. There is more attention given now to stage scenery and a more lavish expenditure for stage furniture than there ever was. In these respects the drama has not declined, but has kept abreast of the times; it has kept pace and improved with other departments of art. Mr. Marston asks this question, "What theatre is there on the continent to-day where anyone would pay simply to see the scenery?" Answer: there may be many on the continent, for the continent is large, and we know of at least one, right here in this very city—Daly's Theatre. Some of the scenes in *As You Like It* are elaborate, rich and artistic, a veritable feast for the eye, and one might find it profitable to pay the price of admission "simply to see the scenery."

THE SURVIVAL OF THE FITTEST.

Baltimore American.

Henry Guy Carleton's paper on "The Dramatic Millennium," in *THE DRAMATIC MIRROR* this week, is about as bright, breezy, compact and neatly put a bit of common sense that has appeared about its halcyon and anxiously-expected subject. His comments and descriptions of the manager, author, the actor and the critic, who will live, move and have their being in those blisful times, are evenly divided between the instructive and the amusing. After reading doleful lamentations on the decline of dramatic art, pessimistic predictions of its final extinction and the triumph of buffoonery over genius and of the scene-painter over the artist of human nature, after the plausible and elaborate explanations of why so many sterling dramas and actors have failed to please the public; it is refreshing to hear his uncompromising dictum that the real reason why so many plays sink and so few swim is the inexorable law of the survival of the fittest; that they fail because they are bad, and succeed when they are good, and "that Yankee shrewdness has perceived that venuer is venuer, whether domestic or imported." All readers may not agree with his ideas, but at least they are tangible enough to grasp, and this is a rare charm in these latter-day essays.

LETTER LIST.

The following letters should their covers at this office. They will be delivered or forwarded on personal or written application. Letters addressed for 30 days and unclaimed will be returned to the post-office. Circulators and newspapers excluded from this list.

Alcott, Gypsy	Goodwin, Myra	Mallet, as S.
Austin, Wilfred	Gallagher, John	Marston, Mrs. M.
A. Night in Jersey	Guy, Mrs. Minnie	Mack, E. H.
Andrews, William	Harper, J. C.	McClure, A. A.
C.	Gardner, Ella B.	Mann, Wm.
Alexander, Miss	Gerome, Elsie	Newell, W. A.
Andrews, William	Greenwood, Marie	Norton, Jr., J. W.
Shaworth, Frank	Gardner, Georgia	Natoli, Christina
Bauer, J. G.	Hopper, Mattie	Porter, J.
Blake, H. C.	Haverly, Bert	Reese, Lili
Brown, A. R.	Haworth, Frank	Reese, Lili
Benton, James	Hall, N.	Rosenfeld, G. F.
Brecht, Geo. V.	Hill, Frederick	Stewart, Wm.
Brooks, Duffie	Husted, H. E.	Physicist, Joe
Brown, C. D.	Hutchinson, David	Paul, Oliver
Bennett, Wm.	Hunter, Emma	Petrovsky, Marie
Barton, W. R.	Hayman, David	Rosenthal, J. J.
Burn, Marion	Hartfield, Joe	Rosenfeld, G. H.
Burns, Newton	Haworth, Frank	Russell, Tommy
Burton, Will E.	Higgins, E. A.	Reade, Chas.
Cross, E. J.	Hayden, W. R.	Russell, Capt. M.
Coleman, J. J.	Holmes, Chas. X.	Sing, J. J.
Corn, W. S.	Harold, W. A.	Rosenfeld, G. H.
Curtis, J. T.	Howard, Ada	Rosenfeld, Emma
Coffin, Harry	Jones, L. C.	Rue, Ed
Curtis, Blanche	Jones, Harry	Rutledge, Lucille
Curtis, Blanche	Jones, H. C.	Sarragham, Mrs. S.
Carpenter, Sam	Jackson, John T.	Smith, Geo. I.
Commens, Ellen	Johanna, Mrs. A. J.	Smart, Harry C.
Campbell, Isabel	Jones, George W.	Standish, Helen
Cook, Bert	Jones, E. C.	Sully, Dan
Calden, W.	Jefferson, Joe	Starn, Ben
Dacre, Annie	Kerr, George	Story, Annie W.
Drew, Robert	Lane, Agnes	Stuart, Wm.
D. D.	Leach, Arthur	Stuart, Harry W.
Dell, Wm.	Leach, Ada	Stuart, Triss
Deverell, May	Leach, Geo.	Shackford, Chas.
D'Arcy, Louisa	Lynch, W. L.	Sanson, Benne
Dennis, J. W.	Lynch, Edith	Shore, Carrie Louise
Diets, Fred	London, Frank	Sargent, Henry
Dixon, Fred	La Vene, Lucile	Tyler, Odette
Dunlop, J. A.	Lockaye, Wilton	Trinan, C. M.
DeLan, Mattie	Lombard, Elsie	Trotter, H. A.
Dunbar, Geo.	Lorraine, Lena	Turned Up Co.
Edgar, George	Miller, George S.	Tyler, Mrs. F.
Edna, C. V.	McDonnell, M.	Turner, Carrie
Evans, Chas.	Macdonald, Kattie	Varey, Colin
Eddis, Edith	Mattson, P. S.	Wagon, Frank
Evans, Wm.	Murphy, Charles	Walters, Ben I.
Fichtelberger, John	McGeorge, Annie	Wallis, Jas.
Flick, Joe	Manning, Lawrence	Walker, J. C.
Flack, W. E.	McDonald, D.	Walker, Smiley
Forman, Karl	Moulton, Gus	Warner, Morris H.
Foster, Herbert	Mitchell, Flora	White, Thos. R.
Feely, Al	Miller, Regina	Winkler, Herbert H.
Field, Francis	Mott, W. A.	Wong, J. Charles
Feely, Al	Martinez, Adeline	Wilson, Ward
Field, Al G.	McNab, E. D.	Washburn, I. W.
Fowler, John	Morris, E. D.	Williams, Lelia M.
Forman, A. Morton	Maynard, Frank	Williams, Gus
Pawcett, Cassia	Mora, Mrs. Mary	Williams, C. J.
Fisher, Perkins G.	McCormack, London	
Gardner, C. R.		

FROM THE CINCINNATI TIMES-STAR.

Frank Lander, of Rose Coghlan's company, is a coming actor. In fact he has already arrived. With that remarkably melodious voice and pleasing stage presence he ought to make his mark. He's one of the young fellows that ought to be patted on the back.—Com.

MARIE BARNUM (Mrs. J. N. Hyley) prepares pupils for the Stage. Instruction in Elocution, Character-Acting and Facial Expression, Stage Dancing, poetry of motion and Deportment. Special instruction to Amateurs. Hours from 11 till 4. Address 29 E. 25th Street, New York.

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CORRESPONDENCE.

CHICAGO.

The Silver King at the Columbia, with Wilton Barrett and Miss Eastlake in the two leading parts, drew fine audiences during week closing 1. The play, although presented here many times, was never really seen in its perfection until this performance. Mr. Barrett, the original impersonator of the title role, was most excellent as Wilfred Denver, and Miss Eastlake, as Nellie Denver, left nothing to be desired. George Barrett, as Jaikes, gave a new interpretation to that role. One of the best things in the play was the Eliah Combe of Austin Melford. Mr. Barrett 31 appeared as Hamlet, and his performance was well received. At the matinee 20 Mr. Barrett was seen in A Clerical Error, The Color Sergeant and Chatterton. Claudian and Now-a-Days week of 3.

Jefferson and Florence drew large audiences all the week at McVicker's where their admirable performance of The Rivals filled out the second week of the engagement. Primrose and West's Minstrels week of 3.

Our Flat proved to have excellent drawing powers at Hooley's, and large houses were the rule. E. H. Southern in Lord Chumley 3.

Herrmann, the prince of magicians, did an excellent week's business at the Opera House. The Gondoliers will be presented by an American co. week of 3. It will be put on in a manner to ensure success if the work has any merit. The cast is as follows:

The Duke of Plaza-Toro.....	W. S. Daboll
Leiz.....	Willett Seaman
Don Alhambra del Bolero.....	Joseph Frankau
Duchess of Plaza-Toro.....	Fannie Edwards
Caillita.....	Addie Cora Reed
Gianetta.....	Lily Post
Tessa.....	Kate Alma
Pianetta.....	Helen Pevear
Victoria.....	Susie Wimer
Gialla.....	Rose Carew
Ines.....	Dora Scott

The Water Queen had a prosperous week at the Grand Opera House. The dancing of Carmencita was novel but created no particular comment. Francis Wilson in The Oolah 3.

Lizzie Evans had a capital week at the Haymarket in Buckeye, and Fine Feathers. Zig-Zag week of 3.

Joseph D. Clifton in The Ranch King pleased the patrons of the Standard. A Clean Sweep week of 3.

Siberia, notwithstanding it has been played here many hundred times, drew fair-sized audiences to Havlin's Theatre. Shadows of a Great City week of 3.

Maggie Mitchell played one of the most prosperous engagements of her season at the Windsor. Theatre-goers seemed to be glad to have a chance to welcome her and filled the house. Her new play Ray is a pretty piece. Rice and Harris' Vaudeville week of 3.

Pat Rooney co. met with favor at the Academy. Flirtation week of 3.

At Jacobs' Clark Street Theatre, The Galley Slave has a fair week. Siberia week of 3.

Two Old Cronies drew good houses to the People's. A Legal Wreck 3.

A Tin Soldier pleased the Criterion patrons. Ranch King week of 3.

ITEMS: Manager Milward Adams, of the Auditorium, is going to make a bid for popularity by presenting Pinafore Feb. 10, with a first-class co. under the management of J. C. Duff. The popular opera has not been seen here for a long time and it will have a staging better than ever before. Ida Klein and W. H. Clark will be in the cast.—Manager Will Davis is ready for the Bostonian's season at the Haymarket, and he promises to excel the previous mountings of opera at this house.—Assistant Manager George Fair has a benefit Feb. 9, and it will be a bumper if his friends on the outside can make it one.—Nick Roberts has organized a Humpty-Dumpty co. here, and will open in Cincinnati. Tom Chapman will join the co.—The Ada Gray co. passed through this city from New Orleans to Minneapolis a few days ago. They report business good.—Manager C. Eades has organized a Faust co. on the light opera plan and will take the road at once.—Pilson Errol's Chicks co. rested here a day. Harry Howard and wife and Annie Sinclair joined it. Business good.—Charles A. Gardner has engaged the famous Salzburger Salisten Quartette to travel with his Fatherland co. Mattie Ridsill takes the place of Frances Ellis with this organization.—Le Grand, in his monologue entertainment, will join Tony Pastor.—Mme. Rose, formerly of New York, will open a school for stage dancing in this city.

BOSTON.

The old comedy season at the Museum continues this week with Old Heads and Young Hearts, and The Heir-at-Law. Annie Clark takes a benefit 8, on which occasion the comedy of Masks and Faces will be presented with the third act of London Assurance. New Men and Old Acres is announced for three nights week of 10. Later, The Rivals, Our Boys and the Guv'nor will be presented.

Milton Nobles is at The Park week of 3; his first Boston engagement for nine years. The play he is presenting, From Sire to Son, is his own work, and relies a good deal upon scenic effects for success. He is supported by Dollie Nobles.

The Kendals are at the Hollis Street for this week only. They opened in Impulse 3 and The Queen's Shilling was presented 4. The engagement will close with The Iron Master 8.

The City Directory, which has proved a great success, remains week of 3 at the Tremont. Rosina Vokes begins a three weeks' engagement 10.

Joseph Haworth, a Boston boy and an old favorite, is at the Grand Opera House with Steele Mackaye's drama of the French Revolution, Paul Kaurar. The piece is finely staged. On the opening night a large delegation of the Elks turned out to greet the star.

Herrmann's Transatlantic Vaudeville co. is at the Boston this week. They will be followed by The Stowaway and Kajanka.

The Still Alarm is doing a good business at

the Globe. W. T. Scanlan in Myles Aroon next week.

ITEMS: The attraction at the Hollis Street Theatre next week will be a comedy by William Howarth, brother of Joseph Howarth, entitled Ferneliff. It is based on incidents in the civil war.—Kate Uart has severed her connection with the Bluebeard Jr. co. and joined the Casino forces.—Stuart Robson comes to the Hollis Street, March 10 in a new play by Steele Mackaye—An Arrant Knave—the scene of which is laid in Italy.—Klaw and Erlanger's Great Metropolis will be presented at the Globe Theatre. It will be followed by The Gondoliers 24, the Howard Athenaeum Specialty co. March 21, and a six weeks' run of Shenandoah in April and May.—J. B. Polk in The Silent Partner will be at the Hollis Street in May.—Managers Proctor and Mansfield have announced that children attending matinees at the Grand Opera House will be charged only half price.

PHILADELPHIA.

The average of business for the past week was fairly good, but there was a very uneven distribution of patronage.

The most interesting event of the week occurred at the Arch Street Theatre where J. B. Polk was seen in Herbert H. Winslow's comedy, The Silent Partner. A work of this sort, embodying a good story and perfectly legitimate in theme and execution, is of peculiar value at this time, when the multiplication of farcical plays threatens the stage with disaster. The birth and perpetuity of such a play requires merit upon the part of both author and actor, but the dawn of the day is at hand when the playwright's field must be weeded and the ranks of the profession thinned, for education is abroad in the land and taste and discernment attend as hand maidens. The Silent Partner is an excellent play and one which reflects great credit upon its author. It is original in motive and execution. It is founded upon an interesting story and has a clearly defined and exceedingly well handled plot. It is full of incidents which, while they seem almost unpremeditated, are all of use for the tangling of the plot or for its final unraveling. Its love passages are both humorous and tender, and above all very human. The idea of the mythical silent partner is novel, and its elaboration decidedly clever, and the same may be said of the use of the phonograph, which is employed both for humorous and serious effect, and becomes both the bane and the antidote of the hero's fortunes. The role of Sidney Backus, the impetuous but light-hearted young lawyer, is well fitted to Mr. Polk; whose performance was worthy of the highest commendation. His manner of speech, his facial expressions and his actions were all distinctly humorous. Moreover his humor was dry and of fine flavor, sparkling within the limits of comedy, and without any of the coarseness of horse-play. Helen A. Soule, as Mabel Van Cott, loving Sidney and beloved by him, gave a most praiseworthy performance, which required but slight toning to be of rare excellence, as her acting showed vivacity, naturalness and magnetic force. The co., as a whole, was capable, if not entirely satisfactory, but the performance would be much improved, on the part of the co., by repression of both speech and action, for many of the scenes now approach too nearly to the farcical line, and this play not only does not require such treatment, but receives from it serious injury. It is reasonable to expect that when the play is next seen here it will secure more satisfactory business. After Dark week of 3.

At the Chestnut Street Opera House Conreid's Comic Opera co. presented The King's Fool. The opera was not very favorably received, and the business of the week was light. The music proved more pretentious than satisfactory, and both the vocal and instrumental scores were too florid and noisy, faults aggravated by the method of rendition. Yet all the way through the work occurred enjoyable numbers, but pleasure and disappointment alternated, producing finally a rather unfavorable verdict. The opera is a serious work of the romantic sort and without any inherent comedy, and it would probably have been better to have presented it in its original form, than to have made concessions to the popular clamor for buffoonery, for it is now incongruous and inharmonious. Yet in its primal form it was evidently not faultless, for the exceedingly lengthy and intensely bitter speech given to Cavillon, the Court Jester, in the first act is a blemish of huge dimensions. In its revised form the anachronisms are sufficiently glaring to cause irritation if not absolute displeasure, and the sequence of stanzas in the topical song offends sensibility and outrages taste. The cast was quite capable, the leading ladies being especially commendable, and, if disappointed in the opera, we can readily find requitment in the opportunity afforded us of becoming acquainted with three such charming artists as Helen Bertram, Ada Glasca and Della Fox. The King's Fool remains another week.

Mr. and Mrs. Kendal reappeared at the Chestnut Street Theatre in a new repertoire. They drew crowded houses and again led captivity captive. Stuart Robson in An Arrant Knave week of 3.

Little Lord Fauntleroy yielded a large financial harvest upon its second week at the Walnut Street Theatre. The matinee houses were enormous, and the night business, while not so large, was still satisfactory. The run continues.

Mlle. Rhea, in Josephine, upon her return date at the Park Theatre, played to good business. Marie Wainwright in Twelfth Night week of 3.

Robert Downing played to good business at the Grand Opera House in Saumet's Gladiator. Cleveland's Minstrels week of 3.

Faust up to Date, as rendered by the London Gaiety co., played to excellent business upon its second week at the Broad Street Theatre. It remains another week.

My Aunt Bridget, which reappeared at the

National Theatre, played to crowded houses. The same attraction week of 3.

Edwin M. Ryan in One of the Finest, played to fair business at the Standard Theatre. Uncle Tom's Cabin week of 3.

The Bennett Brothers' Specialty co., evidently enlarged and strengthened for the occasion, played to big business at the Central Theatre. The Night Owls week of 3.

Joseph Wheelock, supported by an excellent co., appeared at Forepaugh's Theatre in O'Donnell's Mission. The result was good business. A revival of Youth, with an exceedingly strong cast, headed by Forrest Robinson, week of 3.

The Wages of Sin played to good business at the Lyceum Theatre. The Shanty Queen, with T. J. Farron and Gracie Emmet in the cast, week of 3.

Austin's Australian Novelty co. played to fair business at the Continental Theatre. Dollie Pine in Pert week of 3.

Eagle's Nest played to satisfactory business at the Kensington Theatre. Harry Webber in Success, or A Fight for Life week of 3. Business continues good at Carncross' Opera House. For week of 3 is announced the original burlesque, Nellie Fly, the Globe Trotter, and the extravaganza, In Camp on the Rappahannock.

ITEMS: Richard Stahl's new opera, The Sea King, will be produced at the Chestnut Street Theatre April 28.—George Emery recently resigned from his position as Treasurer of the Park Theatre.—Thomas F. Kelly, proprietor of the National Theatre, and manager of the Grand Opera House, is away upon a three weeks' yachting cruise.—The season at the Grand Opera House will close 8, for the purpose of making extensive alterations and improvements in the house. The Spring and Summer season opens April 14.

NEW ORLEANS.

Lagardere opened at the Grand Opera House Jan. 26 to an audience that tested the capacity of the house. Business continued excellent all week. The play was mounted and costumed in a most magnificent manner. The ballet was also very fine, but the co., with possibly one or two exceptions, is decidedly weak. Maurice Drew's Lagardere was not satisfactory. J. H. Bunn was amusingly clever as Carrick Fergus. Arthur Rehan's Comedy co. 2.

Annie Pixley, always a great favorite here, concluded an excellent week at the Academy of Music 1. The bill for the week comprised 22 Second Floor and the Deacon's Daughter, both of which had been seen here before. The supporting co. is substantially the same as last season. M. C. Daly's Deacon Home-Webb, in The Deacon's Daughter, is the same delightfully realistic impersonation. James O'Neil next.

At the St. Charles Theatre The Silver King, with Marlande Clarke in the title role, did well. The play was carefully placed on the stage with special scenery and well acted by a good all-around co. Mr. Clarke was earnest and powerful as Wilfred Denver. Mattie Vickers 2, return date.

Daniel Boone, with a full retinue of settlers, trappers, Indians, paposes and revolvers was not neglected at the Avenue Theatre. The opening night audience was very large and business continued good. The play is sensational, and the company acts it in a sensational manner. Myra Goodwin 2.

ITEM: Those managers with whom I have spoken regarding it, unitedly praise The Mirror's business report in last week's issue.

CINCINNATI.

Rose Coghlan week closing 1 at the Grand, finished an engagement that was a pronounced success, both artistically and financially. The repertoire for the week included Jocelyn, Forget-Me-Not, London Assurance and Peg Woffington, the latter drawing a very large matinee attendance. Miss Coghlan's earnest work was especially apparent in Jocelyn and Forget-Me-Not. John T. Sullivan, in the role of Saviani, was far from being as satisfactory as Wilton Lackaye, his predecessor. The co. in every other respect was satisfactory, and the several plays were creditably mounted. The McCaull Opera co. in Clover week of 3. The Aronson Comic Opera co. in Nadjy week of 10.

A Brass Monkey closed a most successful week at Heuck's 1. George Marion, formerly of Dockstader's Minstrels, who is now playing the part of Jonah, vice Charley Drew, resigned, was especially clever in his songs, though his acting was a trifle crude. Flora Walsh, Tim Murphy, Otis Harlan and George Leslie, of last season's cast, still remain, while J. C. Niron, formerly of the Boston Ideals, who is possessed of an excellent bass voice, is a valuable accession to the co. A number of attractive musical features were introduced in the final act. This week the Boston Ideals in a repertoire embracing Faust, Carmen, Il Trovatore, Martha, etc. Our Flat week of 10.

At Havlin's, The Great Metropolis proved a winning card. The piece is sensational in the extreme, and is interesting throughout. The cast including such artists as C. W. Coul-dock, Harry Hawk, Mrs. W. G. Jones, Harry Weaver, Jr., could not well have been improved upon, and the stage setting was magnificent, notably the rescue scene in the second act which captured the house. Charles A. Gardner in Fatherland week of 3; A Rag Baby week of 9.

The St. Felix Sisters (Clementina, Henrietta and Charlotte), in their musical farce-comedy, A Royal Hand, scored a hit last week at Harris'. The piece was effectively mounted and satisfactorily cast. Edward Hanson's vocalism was a feature of the entertainment. Peck's Bad Boy week of 3; N. S. Wood week of 10.

At the People's the record of well-filled houses is kept up, the Two Macs' Specialty co. furnishing an extremely attractive vaudeville entertainment. Alice Maydue, the Russells, James Hoey and Professor Burke were notably good. Nick Roberts' Humpty Dumpty week of 3; Muldoon's Specialty co. week of 10.

ITEMS: Burt Dasher, the erstwhile manager of the Broad Ripple Opera House, whom stern necessity has forced into the army of advance agents, was here this week ahead of A Brass Monkey. To those readers of THE DRAMATIC MIRROR unacquainted with the exact situation of this particular Broad Ripple, it is well to say that it is located in Posey County, Ind., in what is known as the "Hoop-pole Deestrick." The Opera House is located on the second floor of the village school-house, with an easy access by stairway on the outside, and for ten cents per capita Mr. Dasher was wont to regale his patrons with such soul-stirring dramas as Uncle Tom's Cabin and Ten Nights in a Barroom semi-monthly. Mr. Dasher's strict adherence to the truth will, however, militate against his capacity as a press agent.—One of the local journals notices the Kendals that Cincinnati is not a one night stand, and that the next visit we want a week or nothing.—Manager James E. Fennessy left for New York 27.—Grace Filkins of Sol Smith Russell's co., who has been very ill for weeks of typhoid fever pneumonia, developed from an attack of influenza, is now convalescing, though her recovery is extremely slow. She is under the care of Dr. T. C. Minor, and is quartered at the Grand Hotel.—Last week's attractions were all first-class, and the attendance was satisfactory.—Business Manager R. B. Davenport of the Boston Ideals, telegraphed his resignation to Manager Foster at Buffalo 28, owing to some financial misunderstanding.—John Mullen of this city, has been engaged as advance agent of the Reid-Westbrooke comb.

SAN FRANCISCO.

JAN. 14.

The past week has not been prolific of great profits at any of the theatres, owing to rain and cold weather. Cold weather comes this way so seldom that Californians are not prepared for it.

At the Baldwin the off-opera nights have been wretched in point of attendance, while the Juch nights have only realized the management expectations. This is the last week and there will be fewer off nights, therefore the attendance may be better. Shenandoah is due 23 provided the company is not snowed in on the road. The season will doubtless be notable as, aside from its inherent merit, no other city on the coast will have Shenandoah except San Francisco.

Pearl of Pekin is now in its last week at the California, where business is reported good. Roland Reed 27th, followed by Frederick Warde.

The Dandy Fifth, a war play by Frank Gassaway, had its first production at the Grand last night. The scene of action is laid in Georgia during Sherman's March to the Sea. The principals are Captain Pickens, a guerilla; his Northern wife Dora, and the staff of the Dandy Fifth. The saving of the life of Captain Pickens, who was discovered in hiding by a sharpshooter, forms a strong scene, as the appeal for mercy is made by the marksman's sweetheart and the prayer of the little daughter of the guerilla. The second act takes place inside the breastworks of Fort Danger, in which a portion of the Dandy Fifth are besieged, and this act is crowded with military, pathetic and comic situations, and the well-known incident of the "Pride of Battery B" is also introduced. The third act returns to the plantation at the close of the war. The play was fairly well received, and Mr. Gassaway, no doubt, will improve it. The principal roles were sustained by Lorimer Johnstone, William Morris, Isabel Morris, Eleanor Barry and E. N. Thayer.

Jessie Brown, or, The Relief of Lucknow, with Julia Stuart in the title role, was presented at the Alcazar last night to good attendance. The play and the players were satisfactory. Lights o' London will be the next attraction. Wicked London, by Frank Harvey, will likely be seen first at the Alcazar, as it is said that Messrs. Wallerod and Stockwell are negotiating for it.

A Possible Case drew a large audience at the Bush Street Theatre last night. Those sterling artists, M. A. Kennedy, Charles Dickson, Herbert and Belle Archer, were received with a hearty California welcome, which means much. The play made a pleasing impression.

Furiosa is running smoothly and profitably at the Tivoli. Olivette will follow, and then The Gascon.

ITEMS: Lilly Post will appear in The Gondoliers.—Shenandoah brings Joseph Holland, who will be royally welcomed.—It seems as though the Grand and the Alcazar are discounting to a greater or less degree the effect of Shenandoah, each by putting on military plays.—Franz Vetta sang the offertory at Grace Episcopal Church on Sunday last with his old friend Bosworth, the organist.—Roscoe Salisbury, chief usher of the Bush Street Theatre, and Miss Debbie Whitney, were married 15 and are now at Monterey, Del Monte, on a bridal trip.—May Yohe has gone to Australia.—The Juch management announce William Tell for the first time here in English. That is incorrect, as William Tell was sung in English at the Tivoli Opera House in 1885. F. La Fontaine sang the title role, and it was staged in a splendid manner and had a good cast.—L. R. Stockwell leaves for New York to-morrow. E. J. Buckley and Nellie Buckley will also go to New York at the close of the Alcazar stock season.—In a recent letter I was made to say in THE MIRROR that Ullie Ahernstrom is coming to the California; the definite article omitted would have made the announcement correct.—Manager Al Hayman arrived home from Portland to-day.—Nelson Decker goes directly to New York and will not join the Grand Opera House co.—The California is being equipped with steam radiators. The only theatre on the coast so heated.—Charles A. Low, in response to a dispatch, accompanies Nellie Bly to New York. She entered the bay to-day and took a special, without coming into the city of San Francisco at all.—Peter Robertson has resigned as dramatic critic of the Chronicle.—Henry E. Abbey and wife are over due, and Marcus

Mayer has gone to Los Angeles to meet them. —Sol Smith Russell follows Shenandoah at the Baldwin, with the Kendalls next. —Ed. Stevens, of Pearl of Pekin, and J. Charles Davis, of the Juch Opera co., are prostrated with la grippe. —D. S. Vernon has gone to Portland in advance of Vernon Jarbeau. —The Tivoli Opera House closes after this week for the first time in eleven years to undergo important alterations. —James W. Allison died at the German Hospital last Sunday, aged fifty-nine. His remains are temporarily placed in a vault of the Masonic Cemetery. —Marcus Mayer and John Maguire, two near friends, executed the last wishes of the dead manager.

BALTIMORE.

At Holiday Street Theatre during week closing 1, Ferndiff drew fairly good attendance, but the houses were not at all commensurate with the merits of the play. It is an interesting, very pretty story of the late civil war forcibly told and interpreted by a co. that was, in the main, good. There was about it a charming absence of anything that ever bordered on the improbable and not a word in it could have offended the most ardent sympathizer with either side. It certainly ranks among the foremost of the dramas based on the late unpleasantness. In the cast the men were noticeably stronger than the ladies. William Haworth made a manly, effective Tom Hewins and more than made up for any shortcomings by his conscientious earnestness. T. J. McGrath was a satisfactory Captain Jim, and the comedy element in the hands of J. B. Maher was judiciously and gracefully given. H. Woodson was excellent as Dad Hewins, and the two children decidedly winsome and cute. Fanny Davenport began her annual engagement 3 in La Tosca.

The return engagement of The Old Homestead at the Academy of Music last week was a repetition of the crowded houses and delighted audiences of its former visit. At every performance standing room was at a premium. The cast is the same, and Archie Boyd continues to give a satisfactory portrayal of Josh Whitcomb. The singing of the quartette is a feature. Nat Goodwin in A Gold Mine week of 3. Robert Mantell in Corsican Brothers 10.

Theatre parties, brilliant audiences and the S. R. O. sign were the order of the day at Ford's Opera House week closing 1 during the engagement of Charles Wyndham and his co. David Garrick was the feature of the repertoire and proved a most artistic, evenly rounded performance. The title role was splendidly played by the star, his drunken scene being especially clever. Mary Moore, a sweet womanly actress, made a favorable impression, and William Blakely's work was most praiseworthy. The rest of the co. was in every respect excellent. Candidate and Wild Ones were also given during the week. The Wife opens week of 3. Bootles' Baby next.

At Forepaugh's Temple Theatre, Beach Lights closed a week of good business 1. This was the second engagement at this house this season and to judge from the well-filled houses and the applause liberally bestowed, it might very easily put in another week. One of the finest opens with the usual Monday matinee 3.

One of the best vaudeville performances given here this season was presented at the Monumental Theatre, week closing 1 by Hyde's Star Specialty comb. It is difficult to mention any one feature without mentioning all. The specialties were all among the best of their kind and the house was packed all week. Rents-Santley co. week of 3.

Of the exponents of the sensational drama who visit us none is a greater favorite with the patrons of Front Street Theatre than Frank I. Frayne, who appeared in Kentucky Bill to big audiences during week closing 1. Martin Hayden in Held in Slavery week of 3. Items: The Oratorio Society will give the first extra concert of the season at Oratorio Hall 6. Conrad Anson will be the pianist and Mme. J. E. Daly the vocalist. —Victoria Vokes and her co. are billed to give two performances at the Lyceum 11, 12. —J. L. Stoddard opens his season of lectures at Lyceum 6. —G. W. Seibert, a well-known amateur of this city, has signed with Robert Downing for this and next season, making his first appearance in The Gladiator at Williamsport, Pa., 3. —The friends of Jack Maher, of the Ferndiff co., felt proud of him last week when he was doing such clever work as Harry. The members of the Kenilworth, of which club he has been a member, entertained him and William Haworth and some of the Ferndiff co. at lunch after the performance.

LOUISVILLE.

Said Pasha was the attraction at Macaulay's the opening nights of week closing 1. There was a large audience on the opening night. Blanche Chapman, Frank David and others were all possible of the parts assigned them. E. H. Sothern closed the week in Lord Chumley to very large business. He is a great favorite here, as also is the play, and with the aid of the excellent co. in support most enjoyable performances were given. Hanions' Fantasma next.

At the Masonic Nye and Riley gave their unique entertainment 30 to standing room only. The Boston Symphony Club 31. Lewis Morrison in his spectacular version of Faust opens 3; advance sale large.

The most attraction ever offered at Harris' is Held by the Enemy with Maud Hadam, Minnie Dupree, Kate Denin Wilson, Charles Stokes, Will Mandeville and H. A. Morey in the cast. Mr. Mandeville is a Louisville boy, and he was warmly greeted. Lillian Lewis follows in a return date.

The Miao Pantomime Troupe in The Magic Taisman 'drew satisfactory houses at The New Buck. The olio is unusually good.

Items: Through the aid of friends, members of the Last Days of Pompeii co., which went to pieces here, were able to get out of town. —The trap shooting tournament at the ball park drew a large number of persons interested in such sport. Bad weather un-

doubtedly prevented a larger attendance. —The Post calls attention to the fact that in December, 1883, Mme. Modjeska gave in this city the first representation on any stage of a play called Thora, which failed to prove successful. It seems that it was a dramatization of Ibsen's A Doll's House. —The Said Pasha co. is said to be torn up with internal dissensions. Trouble in Nashville between Carrie Godfrey and Jennie Davida and their respective spouses resulted in the non-appearance of three ladies here. —The Dead Heart was presented to a large house at the Masonic 27 for the benefit of Henry Darton, the veteran English actor. He was assisted by Walter S. Mathews, the young tragedian. —Ed. E. Risley, an ambitious young Louisville, will play leading juvenile business with Walter Mathews when the latter resumes his tour. —The manager of the Patti engagement at the Auditorium report every prospect of an immense attendance. Arrangements have already been made for the accommodation of large parties from Indiana, Ohio and the South.

ST. LOUIS.

The Bostonians gave a week of opera at the Olympic Theatre week of Jan. 23. The attendance during the week was big. Howard Atherton Specialty co. week of 2.

Jim the Penman at the Grand Opera House did a light business, owing probably to strong attractions at the other theatres and because it has been here several times before. The company, however, was excellent and was really better than heretofore. Ullie Ahernstom week of 2.

Pope's Theatre was packed at every performance of the Primrose and West Minstrels week of 22. Primrose and West, as well as Lew Dockstader, were drawing cards, while the other members in their enjoyable specialties, songs and fun making held their own. Hoyt's Rag Baby week of 2.

The Paymaster at the People's Theatre also did a good business in spite of its having been seen here several times before. Charles Erin Verner week of 2.

The Blue and the Gray, a new military drama, drew well at the Standard Theatre, especially with the old veterans of the late war. It was a good military drama with some fine stage settings. The co. was one fully capable of handling the exciting scenes introduced. Dan Kelly and Miss Berleur in After Seven years.

Items: The entire house is already sold for Manager Ollie Hagan's benefit at Pope's Theatre 4. —Laura Rudisic has left the Evangelina co., and is at home in this city. —Edward Hoff, of the Bostonians, was accompanied by his wife, who was the recipient of many social attentions during their week in the city. —The Elks have a benefit at the Grand Opera House 6. All the attractions in the city will participate. —The Kralfys' spectacular production, The Water Queen, is at the Exposition Music Hall week of 3. —The annual ball of the Theatrical Mechanical Association takes place 18. —Manager John W. Morton is expected home in a few days. —Mr. Barnabee was troubled with a cold during the engagement here, which compelled a change in repertoire a couple of nights.

CLEVELAND.

Good business was done by the McCaull Opera co. at the Opera House week closing 1. Clover was given the entire week with the exception of Saturday night when Captain Fracas was the bill. DeWolf Hopper is a great favorite here and the audience seemed never to tire of his topical songs and funny sayings. Josephine Knapp assumed the part of Stella until Friday night when Emma Thomas made her first appearance. A single hearing is scarcely sufficient to base an opinion as to a singer's ability, when everything is taken in account, but Miss Thomas gave fair promise at least of sustaining the vocal requirements of the role. Miss Knapp, although a good singer, did not seem to fill the role satisfactorily. Annie Meyers, Eugene Oudin, Charles W. Dungan and Jefferson de Angella were excellent in their various parts. The Elites week of 3.

Mr. Barnes of New York at the Lyceum did a big business. Robert Hilliard and Emily Rigi divided the honors. The co. was an excellent one. The Carleton Opera company in The Brigands week of 3.

The Star Theatre did a fair business, The Shanty Queen being the attraction. T. J. Farron, late of Baker and Farron, is a good Irish comedian, and Gracie Emmett was especially good in her part. Little Nuggett week of 3.

J. Z. Little's World played to good business at the Cleveland Theatre. Edwin Arden in Hatted Out week of 3.

Items: Emma Thomas, of the McCaull Opera co., is the wife of W. W. Thomas, who was at one time quite well known in Cleveland musical circles. —Mme. Cottrelly, of the same co., left for New York after the performance Saturday night to engage one or two principal singers for the McCaull Opera co. for next season. The time is nearly all booked. Two new operas will be produced, one by Millocher (Brother Johnathan) and one by Von Suppe.

ALABAMA.

TUSCALOOSA. —ACADEMY OF MUSIC (J. G. Brady, manager): Hettie Bernard-Chase Jan. 23 to a good-sized audience. Myra Goodwin 30.

HUNTSVILLE. —CITY OPERA HOUSE (Murray and Smith, managers): Boston Symphony Orchestra Club Jan. 23 to a large and appreciative audience. Gorton's New Orleans Minstrels 27; satisfactory performance to a good house.

EUFULA. —SHORTER OPERA HOUSE (Frank D. Bloodworth, manager): Little's World co. Jan. 15 to a fair house. Performance excellent. George W. Paige co. 21 in Rip Van Winkle. Attendance better than deserved. Myra Goodwin in Sis at 10 to a good-sized and well-pleased audience.

BIRMINGHAM. —O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Myra Goodwin in Sis Jan. 19 to good business.

MOBILE. —MOBILE THEATRE (J. Zimmerman, manager): Annie Flaxley Jan. 24, 25 in The Deacon's Daughter and 26 Second Fleet. Crowded houses. Goodwin and Miss Flaxley in bar three performances. Little Lord Fauntleroy 27, 28 to large audiences.

SELMA. —ACADEMY OF MUSIC (George Gorton,

manager): Little Lord Fauntleroy 25. J. K. Emmet 27; both playing to excellent business.

ARKANSAS.

LITTLE ROCK. —CAPITAL THEATRE (W. O. Thomas, manager): Lost in New York Jan. 24, 25 to fair business. Sol Smith Russell appeared before the largest house of the season (24, many were glad to get R. O. Evangelina was presented to a large and fashionable audience 29. The cast was strong and the applause quite liberal. —ITEM: After two weeks' illness Manager Thomas is able to be at his usual post of duty.

NOT SPRING. —OPERA HOUSE (Garrett and Van Vliet, lessees): Evangelina was acceptably presented to good houses Jan. 24, 25. Costuming and stage effects splendid. George K. Fortescue maintains his feminine attractiveness. A fashionable and critical audience to the limits of the seating capacity of the house greeted Sol Smith Russell 27 in A Poor Relation. An encore after the first act brought forth a witty speech from the star. Lillian Owen as Dolly Payle does exceedingly clever work. Lost in New York 24, 25 to medium houses. The co. is not quite up to the standard of last year, but is withal good.

CALIFORNIA.

LOS ANGELES. —GRAND OPERA HOUSE (Harry Wyeth, manager): R. S. Douglas, associate manager; Roland Reed and his excellent co. delighted a fair-sized audience in The Woman Hater Jan. 20-25. Emma Juch Opera co. 25-31, provided they can get here, as the railroads are washed out again. —THEATRE (McLain and Lehman, managers): A Bunch of Keys, under the management of Daniels and Ringel, played to rather small houses 19-24. Will Daniels as Snuggs was very good. B. J. Sprague's comedy co. played A Social Session to small houses 27-28. Some of the co. were very good, especially the male quartette. The Black Hussar Band and Star Orchestra in conjunction with this co., were exceptionally good. Rice and Dizey's Pearl of Pekin co. 28-1. —ITEM: The rain came down in torrents all day and night 25, stopping all the cable and horse-car lines in the city, as well as trying to oil trains incoming and outgoing. In consequence of which the Roland Reed co. are still in town, and at present writing there is no knowing how soon they will get out. They are due in San Francisco 27. It is also feared that the Pearl of Pekin co. may not arrive in time for their opening here at Al Morrison's has tilted the town heavily for this attraction with some very fine scenery. —The Bunch of Keys co. is tied up in Santa Monica on account of wash-outs. —Annie Gregory, of the Spider and Fly co., owing to sudden illness, was compelled to remain here. Letters will reach her in care St. Elmo Hotel, Los Angeles, Cal.

SAN JOSE. —CALIFORNIA THEATRE (C. J. Martin, manager): A Possible Case co. 30 to a small audience. Jarbeau Comedy co. 22 to a fair-sized audience.

RIVERSIDE. —LAWRENCE PAVILION (Wyatt and Lecher, managers): Daniels and Ringel's Bunch of Keys co. Jan. 17 to rather a small house, on account of bad weather.

VIBALIA. —NEW ARCADE HALL (M. J. Byrne, manager): Charles Arnold in Hans the Boatman was billed for Jan. 24, but did not arrive. They are reported to be snowed in on the Oregon and California road.

TULARE. —LIBRARY HALL (C. F. Hall, manager): A Postage Stamp co. in A Social Session Jan. 21, for the benefit of the Library Association, played to a crowded house despite bad weather, and gave first-class entertainment. —ITEM: This co. was on the train which was "held up" by two masked men near here, but they were not disturbed, as the robbers confined their operations to the express car.

COLORADO.

DENVER. —Every seat was occupied Jan. 27 at the Taber, and one could hardly get standing room. Cleveland's Minstrels was the attraction and retained the week. Jefferson Florence co. week of 3. The California Opera co. closed in Said Pasha 10 night at the Metropolitan. It has given eight performances to very large business.

PUEBLO. —DEWEENEY OPERA HOUSE (George W. Height, manager): Louis James presented King Richard III. matinee and evening Jan. 25 to full houses. Mr. James always draws large and critical audiences here.

LEADVILLE. —TABOR OPERA HOUSE (J. H. Cragg, manager): Louis James in Julius Caesar and Hamlet to small houses Jan. 22, 23. Cleveland's Minstrels to good attendance 24, 25 and matinee. —ITEM: The ladder upon which one of the Little All Rights of Cleveland's Minstrels was performing 24 broke without a moment's warning, and, though falling from the flies, he escaped without serious injury.

COLORADO SPRINGS. —OPERA HOUSE (S. N. Nye, manager): Mrs. George S. Knight presented Over the Garden Wall to fair business Jan. 25.

CONNECTICUT.

NEW HAVEN. —HYPERION THEATRE (G. B. Bunnell, manager): The third of Miss Ingersoll's series of popular concerts filled this house 24, 25 and 26. —ITEM: The ladder upon which one of the Little All Rights of Cleveland's Minstrels was performing 24 broke without a moment's warning, and, though falling from the flies, he escaped without serious injury.

HARTFORD. —OPERA HOUSE (F. P. Proctor, manager): Thomas W. Keene in repertoire is booked 24-25. FOOT GUARD HALL: William Gillette's Legal Wrack was presented by a good co. to a fair house 25. Although this house is splendidly arranged for lectures or concerts it is too unlike a theatre to make one feel comfortable when a play is presented. The hall is too large and the stage too small. —ITEM: The seventh anniversary of the local Elks will be celebrated 11 by a banquet and social in the large dining hall of the United States Hotel. The Press Club is arranging for their first annual benefit to occur at Proctor's soon. An afternoon performance will be given jointly by combinations playing in the immediate vicinity. This will be a decided novelty, as nothing of the kind has ever been given here. The committee having the matter in charge are the dramatic editors of the Hartford papers and your correspondent.

BRIDGEPORT. —PROCTOR'S GRAND OPERA HOUSE (J. Bellows, manager): Zeffie Tilbury, supported by Arthur Lewis and a competent co., presented The Silver King Jan. 28-30 to satisfactory business. —HAWES' OPERA HOUSE (R. Tomlinson, manager): A. H. Woodhull in Uncle Hiram, supported by Louise Arnot and a capable co., drew a large house 1. Satisfactory performances.

MYSTIC. —OPERA HOUSE (Ira W. Jackson, manager): Uncle Hiram's co. was greeted Jan. 30 with a good house. This co. carries an excellent band orchestra.

BIRMINGHAM. —STERLING OPERA HOUSE (Jean Jacques, proprietor): A Legal Wrack to a fair house Jan. 24. Manager Woodman's benefit concert 27 drew a good house. James Reilly in The Broom-Maker 30 to a small house.

DELAWARE.

WILMINGTON. —GRAND OPERA HOUSE (Proctor and Boulier, managers): Pantomina to good business Jan. 27-29. Charles McCarthy in One of the Bravest drew large houses 30-1.

DISTRICT OF COLUMBIA.

WASHINGTON. —Fanny Davenport in La Tosca drew largely at Albaugh's week closing 1. Charles Wyndham week of 3. Emmet 20. Francis Wilson did fine business at the National. A Brass Band week of 3. Goodwin co. Good houses have laughed at The Kralf at Harris' Bijou. A Royal Fan week of 3. My Partner 10. Hyde's Specialty at Kermans' week of 3. Night Owls 10. —ITEM: Lotta has been spending the past month quietly with friends in this city, and is still suffering with her sprained foot. Dr. and Mrs. Ralph Walsh gave a reception in her honor Wednesday evening.

FLORIDA.

JACKSONVILLE. —PARK OPERA HOUSE (J. D. Burbridge, manager): James O'Neill in Monte Cristo Jan. 27, 28 to crowded houses. Prof. D. M. Bristol opened a four days' engagement 30 to good houses.

GEORGIA.

SAVANNAH. —SAVANNAH THEATRE (T. F. John-

son, manager): James O'Neill in Monte Cristo to fair business Jan. 28. Myra Goodwin in Sis to small houses 29, 30. Emma Abbott Opera co. week of 29.

ATLANTA. —OPERA HOUSE (L. De Giva, manager): Emma Abbott closed a most successful engagement Jan. 29. The Fairies' Well co. 27, 28 and matinee played to fair business giving highly satisfactory performances. J. K. Emmet 29 did good business.

THOMASVILLE. —OPERA HOUSE (J. W. Reid, manager): Prof. D. M. Bristol's Equicurriculum gave three performances Jan. 27, 28 and matinee to good business.

AMERICUS. —GLOVER'S OPERA HOUSE (G. W. Glover, proprietor): Myra Goodwin in Sis Jan. 27 to a large and very appreciative audience.

ILLINOIS.

CHAMPAIGN. —OPERA HOUSE (S. L. Wilson, manager): Two Johns co. to a crowded house Jan. 21. Around the World in Eighty Days to a packed house 22. Frank Jones in El Perkins 24.

LINCOLN. —GILLET'S OPERA HOUSE (R. C. Maxwell, manager): Ullie Ahernstom Jan. 24 to fair business.

DANVILLE. —GRAND OPERA HOUSE (Wm. Stewart, manager): Fleming's Around the World in Eighty Days Jan. 24 to a crowded house. The co. gave poor satisfaction.

OTTAWA. —SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): Ullie Ahernstom appeared in Annette the Dancing Girl Jan. 24 to good business. Two Old Cronies 4.

JOLIET. —OPERA HOUSE (R. L. Allen, manager): A Rag Baby Jan. 27 to large business.

BLOOMINGTON. —DURLEY THEATRE (Perry and Baber, managers): Ullie Ahernstom to good business Jan. 24. Little Lord Fauntleroy, two performances, to fair-sized audiences 4. A Rag Baby to a fair house 29.

GALESBURG. —NEW OPERA HOUSE (W. F. Bailey, manager): Blind Tom Jan. 28 with matinee; fair attendance. Katie Emmett in The Waifs of New York 30; good advance sale. A. R. Wilber 30; St. Felix Sisters in A Royal Hand 12.

STREATOR. —PLUMS OPERA HOUSE (I. E. Williams, manager): Kennedy's Siberia co. to a large house Jan. 25; very satisfactory performance. Ullie Ahernstom in Annette the Dancing Girl 29 pleased a fair-sized audience.

LA SALLE. —ZIMMERMAN'S OPERA HOUSE (Ed. C. Zimmerman, manager): Little Lord Fauntleroy Jan. 24 to a fair house. Ullie Ahernstom 27 to the largest and most delighted audience of the season.

DECATUR. —GRAND OPERA HOUSE (F. W. Haines, manager): Little Puck Jan. 21 had a good house. Primrose and West's Minstrels 24 to only fair business; first-class performance. Waifs of New York 27; very mediocre performance to top-heavy house.

ROCKFORD. —OPERA HOUSE (C. C. Jones, manager): Joseph Murphy presented The Donagh to a crowded house Jan. 25. —ITEM: Manager Jones has been appointed Supervisor of Census of the Second District by President Harrison.

MOBILE. —WAGNER'S OPERA HOUSE (G. C. Cledwin, manager): Agnes Herndon in La Belle Marie Jan. 22 gave a most excellent performance to too meagre an audience, considering the merits of the star.

INDIANA.

INDIANAPOLIS. —GRAND OPERA HOUSE (Dickson and Talbot, managers): The business done by Held by the Enemy Jan. 23-25 was surprisingly large for a play seen here so often. This is accounted for by the desire of many to make comparisons with Shenandoah and the efforts of the local K. of P. lodge, who took a benefit. The presentation does not suffer any of the changes made in the cast. Frank Daniels as Little Puck 23 renewed his former success. As it was his first visit in two seasons he was welcomed nightly by a large and good-natured audience. Aside from Mr. Daniels, who is a comedian of rare ability, Beatie Sanson, Burt Haverly, Harry Conner, Louise Elving and Emily Hunsman deserve praise for the able manner in which they performed the parts assigned them. —PARK THEATRE (Dickson and Talbot, managers): In the Ranks proved satisfactory to the large patronage of this house week closing 1. —ITEM: Our Flat will take the time that had been booked for Mrs. J. G. Blaine at the Grand. —La Grippe has interfered with the business in the smaller towns of the State to such an extent that many of the co. playing these places have been compelled to close. —Mr. Thompson of The Blue and the Gray co. after an absence of three weeks caused by illness rejoined his co. here and will open with it in St. Louis. —Each of the ladies of the Held by the Enemy co. was presented with an elegant bouquet by the K. of P. —Arizona Joe will take the time at the Park left open by the closing of Purdie Bowers' season. —Ward Haden of the Held by the Enemy co. was really unfit for work while here on account of illness, but she pluckily appeared at every performance, though fainting on two occasions. —Miss Gonzales of the In the Ranks co. owing to illness was unable to appear here.

EVANSVILLE. —NEW GRAND (M. J. Bray, Jr., manager): The Bostonians in Pygmalion and Galatea and Don Quixote were greeted by large audiences Jan. 23, 24. The excellent work of Tom Kane, Marie Stone and Jessie Bartlett Davis deserve special mention. C. E. Verner in Shamus O'Brien 29 to a fair house. —GROVES OPERA HOUSE (T. J. Groves, manager): Sutton's U. T. C. 24, 25 to fair business. Our German Ward 27 to a good house. Performance poor. Donnelly and Girard in Natural Gas 1.

FORT WAYNE. —MAJONIC TEMPLE (I. H. Simonson, manager): Mr. Barnes of New York Jan. 23 proved the best card of the season, drawing R. O. It was quite a refreshing performance after the long list of farces we have had of late. Dave Davidson in Guilty Without Crime to a poor house.

MARION. —SWEETEN'S OPERA HOUSE (E. C. Middleton, manager): Gorman's Minstrels Jan. 25 gave a very pleasing entertainment to a large audience. Sutton's Uncle Tom's Cabin 24 packed the house. Frankie Jones in repertoire to the balance of the week.

LAFAYETTE. —GRAND OPERA HOUSE (F. E. D. McGinley, manager): Beach and Bowers' Minstrels Jan. 25 to a good house. E. H. Sothern 29 to a large and enthusiastic audience.

NEW ALBANY. —NEW ALBANY OPERA HOUSE (John Harbison, manager): W. H. Bishop's Comedy co. presented Muggs' Landing to a crowded house Jan. 27.

ANGOLA. —CARVER'S OPERA HOUSE (O. Carver, manager): The O. T. Clark Dramatic co. in repertoire week of Jan. 20. Fair houses but poor performances.

KOKOMO. —OPERA HOUSE (Howard E. Henderson, manager): Ed. J. Connolly in A Soap Bubble Jan. 27 to good business. Sutton's Uncle Tom 31 to S. H. O.

SOUTH BEND. —OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Minnie Maddern presented Featherbrain to a good house Jan. 27. —Good's OPERA HOUSE (J. V. Farrar, manager): Agnes Herndon in La Belle Marie 29 to a good house, and gave entire satisfaction. A return engagement will pack the house. Beach 28 and Bowers' Minstrels to a good house 1. A Base Hit 3.

MUNCIE. —WYSON'S OPERA HOUSE (H. R. Wyson, manager): Guilty Without Crime Jan. 1 to a large and well-pleased audience. A Soap Bubble 30 to a very good house.

IOWA.

CEDAR RAPIDS. —OPERA HOUSE: Fleming's Around the World in Eighty Days 14; small business. Minnie Maddern in In Sight of All 26; good house. Miss Maddern is a favorite here. Monroe and Rice's My Aunt Bridget 17; fair sized audience and thoroughly pleased. The Rudolph Aronson Opera co. in Erwin 20 and Noddy 21 to good business. George H. McDonald's Illustrated Lectures 22-25; meagre attendance. Strayer Brothers' Stereoscopic Exhibition of Johnstown Flood 26, 27; very light business. Great Comic Opera co. 27; Krag in Dark 1.

KOKOMO. —KOKOMO OPERA HOUSE (William Welman, manager): Keller Jan. 24, 25, to fair business. Chimes of Normandy 26 by local talent, under the direction of W. A. and L. A. Baker, drew big houses. Captain Swift to good business 30; audience well pleased. Katie Emmett in Waifs of New York is "billed like a circus" for 4. Lillian Lewis 4.

DES MOINES. —FORTY'S OPERA HOUSE (W. Foster, manager): Effects did fair business Jan. 20.

agents: Dottie Pine in Port 27 to fair business. Performance excellent. Play Crows 3-4.

AUBURN.—BURLIN OPERA HOUSE (E. J. Matson, manager): Shadows of a Great City drew a fair audience Jan. 25. Bunch of Keys to a large house 31.

SYRACUSE.—GRAND OPERA HOUSE (H. R. Jacobs, manager): Agnes Wallace Villa in The World Against Her drew good houses week closing 1. Harvey Traver's work as the gilt-edge villain was artistic. Gray and Stephens week of 1 in The Old Oaken Bucket. SHAKESPEARE HALL (G. H. Wright, manager): Leonso Brothers and their dogs were well attended week closing 1. ITEM: Frank C. Thayer has been engaged as advance agent for the World Against Her co.

OWEGO.—WILSON OPERA HOUSE (B. F. Tutthill, manager): Cleveland's Minstrels to a fair house Jan. 25. George Wilson's Minstrels 4.

LOCKPORT.—HODGE OPERA HOUSE (J. H. Heintz, manager): Cleveland's Minstrels filled the house and gave a very satisfactory performance Jan. 23.

NORTH CAROLINA.

DURHAM.—STOKES' OPERA HOUSE (J. T. Mallory, manager): Little's World co. booked for 3 canceled; they also canceled throughout the State. Boston Stars 13.

NORTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Nye and Riley delighted a large audience Jan. 23.

OHIO.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): The Boston Ideal opened Jan. 20 in Travatore to a large and enthusiastic audience. GRAND OPERA HOUSE (Miller Brothers, managers): Charles F. Ellis in Casper the Yodler did fairly well week closing 1. Held by the Enemy 2. THE WORLD (Smith Warner, manager): Martin Hadden in Held in Slavery drew large and enthusiastic houses week closing 1.

SANDUSKY.—BENHILL'S OPERA HOUSE (Kutler and Hg, managers): A Legal Wrong Jan. 27, 28, 29. Master's Tourists 20; packed house.

DEFIANCE.—MYERS' OPERA HOUSE (W. E. Belmer, manager): Gorman Brothers' Minstrels Jan. 24 gave a very satisfactory entertainment to a crowded house.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): George O. Morris and co. presented A Legal Wrong to a large house Jan. 25. Lewis Morrison, supported by Joseph I. Morrison and a first-class co. gave a fine performance in the same house 26. O. being hung out at 5 P. M. The Boston Ideal Opera co. gave two performances 27, matinee and evening. At fifteen minutes past eight in the evening an announcement was made from the stage that Miss L'Allemant who was billed to assume the role of Marguerite in Faust would not sing as it was a mistake on the part of the management. Charles A. Goddard in Fatherland 29 to a large audience. Little Nigger to good business 31.

ALLIANCE.—OPERA HOUSE (C. A. Goddard, manager): Hammer, the minstrel, Jan. 27-31. His performances gave entire satisfaction.

WAPARONETA.—TIMMERMEISTER'S OPERA HOUSE (C. V. Timmermeister, manager): Charles Goddard in Fatherland Jan. 24; return date packed the house.

LIMA.—FAVORITE OPERA HOUSE (H. G. Hyde, manager): Madame and Augustin Nouville Jan. 27 in The Boy Tramp to good business. Charles A. Goddard in Fatherland 29 to a large audience. Little Nigger to good business 31.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Wheeler, manager): People's Theatre; Nelson's World co. to good business week closing 1.

FINLAY.—DAVIS OPERA HOUSE (G. E. Rogers, Sr., manager): A splendid audience greeted the Acme Quartette, a local organization, Jan. 27. Lewis Morrison played a return date in Faust to a large and delighted audience 28. Gorman's Minstrels returned a full house 31; co. good. The Gully Whisker Crime co. did well and gave good satisfaction 30.

MARION.—MUSIC HALL (James Sargent, manager): Kennedy, Williams and Nye produced Time Will Tell to a good house Jan. 25; co. good.

WASHINGTON.—C. H. OPERA HOUSE (Smith and Silcott, managers): Newton Deere's Lost in London co. billed for Jan. 24 did not appear, and disappointed a large audience.

CANTON.—SCHAFER'S OPERA HOUSE (Perd. Weber, manager): A Cold Day co. Jan. 23 was presented to a large and well-pleased audience. Stevens' co. Jan. 24; co. good. Master's Tourists 25; Dances and Amos 26.

FORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Nye and Riley Jan. 29 to good business. Newton Deere Jan. 31.

MIDDLESTOWN.—BRYON OPERA HOUSE (J. C. Boringham, manager): Nye's Landing Jan. 24 to a crowded house; audience well pleased. Harburt's trained horses 25, 26 to small houses.

PORTFOLIA.—ANDER'S OPERA HOUSE (W. T. Howell, manager): Gorman's Minstrels played to good business and gave satisfaction Jan. 24.

ST. VERNON.—WOODWARD OPERA HOUSE (L. C. Hunt, manager): J. C. Stewart's Two Johns co. Jan. 24; large and well-pleased audience.

THIRTEEN.—SHAWHAN'S OPERA HOUSE (E. B. Hubbard, manager): A Legal Wrong had a poor house Jan. 24.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE (R. D. Schultz, manager): Hannon's Fantasma drew two crowded houses Jan. 24, 25.

RAVENNA.—REED'S OPERA HOUSE (W. W. White, manager): Master and Vaughn's co. presented The Tourists in a Palace Car to a fair house Jan. 24. Everybody highly pleased with the performance.

TROY.—TROY OPERA HOUSE (G. A. Brennan, manager): The Boy Tramp played to good business Jan. 29.

UTAH.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): Nye's Landing to fair audience Jan. 29.

MAINEFIELD.—BENNETT'S OPERA HOUSE (Cott and Boyle, managers): A large audience was well pleased with George Wilson's Minstrels Jan. 27. Shadows of a Great City drew a large house 29. Annie Ward Tiffany as Hiddy Roman made a decided hit.

PENNSYLVANIA.

PITTSBURGH.—The White Slave was presented at the Bijou week closing 1. The orchestra had to be moved to the stage on many evenings. The Fair 1. At the Grand Opera House Cora Tanner in Fascination was the attraction during week 1. A fairly good business was done. Aronson's Comic Opera co. 2. The May Howard Burlesque co. of the Academy closed the week profitably. The Valdis Specialty co. 3. Alone in London drew S. R. O. nightly all week at Harris'. W. S. Wood 5. ITEM: While in the city last week Thomas E. Mico, business manager of the May Howard Burlesque co., lost a watch containing \$500. He placed the matter in the hands of the local detectives. A rather odd thing in Alone in London as seen at Harris' last week, was the fact that Ida May Blake and her little daughter Dorothy both appeared in boys' parts. Robert Campbell, son of the late Bartley Campbell, is treasurer of the White Slave co. The engagement of Richard Mansfield at the Grand Opera House has been canceled. Mary Newman made quite a favorable impression as Lisa in The White Slave. Manager R. M. Gulick of the Bijou, has returned home after having spent a creditable season at Boucault's Dramatic School in New York. A large theatre party composed of members of the Pittsburgh Club, accompanied by ladies, attended the performance of Fascination at the Grand on Friday evening.

ALLENTOWN.—MUSIC HALL (A. S. Grin, manager): Charles McCarthy presented One of the Boys Jan. 27 to fair business. The fire scene, with horses and engines, was the most realistic ever seen in this city. Co. and performance very good. After dark, for the benefit of the home lodge of Elks, was

presented to one of the largest audiences ever assembled in the house 30. The entire co. is good and the performance was very satisfactory. ELKS: The Elks' benefit realized over \$500. Members of the order from Philadelphia and Reading occupied three boxes. In the afternoon Mr. A. Brady was initiated into the mysteries of the order, and after the performance a social session was held at Hotel Allen, to which the members of the co., visiting brethren and the Press were invited. Several thoroughly enjoyable hours were passed, and all regretted that the "wee sma hours" of the twilight caused the pleasant session to adjourn. A feature of the benefit performance was the excellent music furnished by the Allentown Cornet Band Orchestra of twenty-eight pieces.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): J. B. Polk in The Silent Partner Jan. 23 drew a packed house. Very satisfactory performance. Howarth's Hibernica co. 20; large house and well pleased audience.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Rose Coghlan in Jocelyn gave a fine performance to a good house Jan. 24. The Boston Ideal gave an abbreviated version of Lucia di Lammermoor 25 and disappointed a large audience. Chevalier Sorel was advertised but did not appear. Pauline L'Allemant sang finely. George Wilson's Minstrels 20; good business. Fisher's Cold Day 31; Margaret Mather 6.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Dan Daly's Upside Down amused a very good audience Jan. 23. The Ivy Leaf was presented in an unsatisfactory manner 27 to fair business; the performance seemed to drag very much. Lilly Clay's Gaiety co. 26; big business 31. MacLean's Crescent co. 4; Corvair 6.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): Charles Forbes co. in Black Diamonds played to good business Jan. 27. Hannon's Fantasma opened to a large house 30.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hemsted, manager): Lewis Morrison as Mephisto in his spectacular production of Faust, supported by a good co., had a fair house Jan. 27.

STEEPSFORD.—WHITE'S OPERA HOUSE (A. W. VanAnda, manager): Charles T. Ellis as Casper gave an excellent performance to a packed house Jan. 23. The Boston Ideal Banjo Club gave a musical treat to a large audience.

MAUCH CHUNE.—CONCERT HALL (John H. Faga, manager): A Royal Pass played a return date Jan. 23 to a crowded house. Dan Daly in Upside Down 27 to one of the largest houses ever known here.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): The Shanty Queen co. to good business Jan. 24. T. J. Farron's singing made a hit. The Captain Opera co. in The Brigands was coldly received by a large and fashionable audience 27. The absence of an orchestra did much to detract from the success of their rendition. ITEM: After twenty years of active service R. M. Allen has withdrawn from the management of the Opera House, being succeeded by his son, R. M. Allen, Jr. To commemorate the occasion, the retiring manager was presented 23 with a gold-headed cane by the attaches of the house. Mr. Allen was reciprocated by tendering them a banquet at his home.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): The Shanty Queen, headed by T. J. Farron and Gracie Emmet to light business Jan. 24. Harris Specialty co. 25; fair business. Carleton Opera co. 26; good business. Margaret Mather 4.

POTTSTOWN.—OPERA HOUSE (Strohl and Guldin, managers): True Irish Hearts co. Jan. 27 gave a good performance to a fair-sized audience. Forbes' Black Diamonds co. 30 drew a large house.

SHANSHIN.—G. A. R. OPERA HOUSE (John P. O'Leary, manager): Dan Daly in Upside Down played a good audience Jan. 28. True Irish Hearts 30 to fair business.

WILLIAMSPORT.—ACADEMY OF MUSIC (Wm. G. Elliott, proprietor): Kittle Rhoades week of Jan. 23 to good business.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): Thomas E. Shea in Corsican Brothers, Liverpool by Night and The Shamrock and Rose Jan. 27-29 to S. R. O. Estelle Clayton in On the Hudson 30 to a fair house. General satisfaction.

YORK.—OPERA HOUSE (B. C. Penta, manager): Cookman and Thomas' Ideal Minstrels booked for Jan. 27 failed to appear. R. D. MacLean and Marie Prescott in Richard III. drew an overflowing house 30. Not a better packed audience this season. One of the Bravest 5.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Harry Williams Specialty co. Jan. 24 to fair house; entertainment satisfactory. Rose Coghlan in Jocelyn 25 drew a good house and gave a splendid performance. Boston Ideal Opera co. in Faust 27; large house. One of the best entertainments given here this season. George Wilson's Minstrels 28; House fair performance first class.

WILKESBARRE.—MUSIC HALL (M. B. Burghard, manager): A large and fashionable audience greeted Edward Harrigan and a well-balanced co. in Old Lavender Jan. 23. Charles McCarthy in One of the Bravest 24 to fair business. After dark 27 to a large house.

MAHANAY CITY.—OPERA HOUSE (J. J. Quirk, manager): A delighted audience—but not a very large one—attended R. D. MacLean and Marie Prescott in Richard III. drew an overflowing house 30. Not a better packed audience this season. One of the Bravest 5.

TITUSVILLE.—OPERA HOUSE (J. C. Edmondson, manager): Mr. and Mrs. John B. Scott, elocutionists, Jan. 26. Benefit of Y. M. C. A. to a large audience. The Carleton Opera co. in The Brigands 30 to S. R. O. The Kindergarten 31 to fair business.

DANVILLE.—OPERA HOUSE (F. C. Angio, manager): Ivy Leaf to a good house Jan. 20; good performance. Johnny Prindle in Reuben Glue to a fair house 1. The Main Line 4.

TAMMQUA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): George C. Staley, supported by an excellent co. presented A Royal Pass to a large house Jan. 24. Hand Harrison in The Main Line gave good satisfaction to a medium-sized house 31.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): Cleveland's Minstrels Jan. 20 to a \$1,000 house. True Irish Hearts 1 to good business.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): R. D. MacLean and Marie Prescott in A Winter's Tale, As You Like It and Virginia 31, 2, to appreciative audiences.

PITTSBURGH.—MUSIC HALL (W. D. Evans, manager): True Irish Hearts Jan. 31 to good business. Swedish Ladies' Concert co. 3; Margaret Mather 4.

HARRISBURG.—OPERA HOUSE (G. H. Markley, manager): Marie Prescott and R. D. MacLean Jan. 23 to fair business only. Although the play, Winter's Tale, and the co. deserved better patronage. Upside Down, presented by Dan Daly, followed 30 to excellent business, causing a return date 31.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): The Carleton Opera co. Jan. 24. The co. gave a pleasing presentation of The Brigands to a large and appreciative audience.

SHENANDOAN.—THEATRE (P. J. Ferguson, manager): A Royal Pass co. Jan. 27 to a fair-sized house and appreciative audience. The co. will play a return engagement in about four weeks. Charles McCarthy in One of the Bravest 28 to S. R. O. for the benefit of the Fire Department. True Irish Hearts to a crowded house 29.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrison, manager): The Twelve Temptations to good business week closing 1. Thomas W. Keene 3-5. Miss Rosina Vokes 6-8. GAIETY OPERA HOUSE (B. F. Keith, manager): A Legal Wreck to large business week closing 1. Under the Gaslight week of 3.

NEWPORT.—OPERA HOUSE (H. Bull, proprietor): The Pat Men's Club gave entire satisfaction to a good house Jan. 25. The initiation scene brought down the house. Hallen and Hart's Later On to a fair business 26. These two attractions are the best of the kind we have ever had here. Dan Daly will be on his native beach here 7 in Comedy, the Tailor. Rhea has changed her date from March to Feb. 21. She is a prime favorite with Newporters.

SOUTH CAROLINA.

COLUMBUS.—Al. G. Field's Operatic Minstrels Jan. 25 gave an excellent performance to fair business. The Fairies' Well co. to a well pleased audience 30.

TENNESSEE.

NASHVILLE.—THE VENDOME (J. O. Milson, manager): A cultivated and delighted audience greeted the Boston Symphony Orchestra Club Jan. 20. Natural Gas 30-1 to large houses. THE GRAND (Miss Emma Warren, manager): Emma Warren supported by her own co. presented The Danites first part of the week and Our Bachelors the last half to large houses. THE MASONIC: The Pearl Melville co. has leased the Masonic for a season of two weeks beginning 1 and will present a repertoire, changing the bill nightly. MENTION: Bertha Frickie Fortune is spending the Winter in Nashville with her parents. Her husband, George Fortune, is still with the Emma Abbott Opera co. Mrs. Fortune expects to resume her professional work next season. The benefit tendered Charles Johnson, machinist, for the Vendome 20 proved a success. The house was given free by Manager Milson, the orchestra and all the employees of the house contributed free their services while Mr. Johnson's friends saw that the programme was made thoroughly attractive.

MEMPHIS.—MEMPHIS THEATRE (Ellis Leubria, manager): Sol Smith Russell did a phenomenal business Jan. 22-23, the house being packed at every performance. Donnelly and Girard in Natural Gas with a host of pretty girls, opened to good business 27. ITEM: Sol Smith Russell met an old schoolmate here whom he had not seen for many long years. They have both won distinction in their respective vocations and they revived the scenes and memories of their boyhood's days over a champagne supper.

GALLATIN.—TOMPKINS OPERA HOUSE (D. R. Anderson, manager): The McGibney Family to good business week closing 1.

COLUMBIA.—GRAND OPERA HOUSE (L. Frisken, manager): May Blossom to a small house Jan. 27. The co. gave no performance 28 owing to meagre attendance, and the money was refunded at the door.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Allen, manager): Charlotte Thompson Jan. 29, 30 to light business, owing to bad weather. Co. above the average.

TEXAS.

BRENNHAM.—GRAND OPERA HOUSE (A. Simon, proprietor): Ezra Kendall in A Pair of Kids Jan. 21-22; first night good house, second, fair. Aiden Benedict presented Fabio Romani 24 to good house.

DALLAS.—DALLAS OPERA HOUSE (H. Greenwall and Son, managers): Arthur Rehan's co. in Lottery of Love to small houses Jan. 23. McCarthy's Minstrels to a good business 24-25. Aiden Benedict in Fabio Romani to fair business 27-28.

GALVESTON.—TRENTON OPERA HOUSE (H. Greenwall and Son, managers): Boodles' Baby Madam Lowanda in a sentimental and ludicrous demand exhibition to light business 27-28. This charming play, admirably acted, proved one of the gems of the season. Mattie Vickers next. ITEM: Clarence Hanly left the Boodles' Baby co. at the close of its engagement here. Manager H. Greenwall will manage the Texas tour of Sweet Lavender.

DENISON.—MCDUGALL OPERA HOUSE (J. B. McDougall, manager): We, Us & Co. Jan. 24-25 to good business. Mac Collin Opera co. in Falke 27 to a good house.

HILLSBORO.—OPERA HOUSE (M. P. Kavanaugh, manager): The Huntley-Harrison Comedy co. Jan. 20-23 in Only a Tramp. Van the Virginian, East Lynne, and A Celebrated Case. J. H. Huntley and Phoebe McAllister played the leading roles.

WACO.—OPERA HOUSE (J. P. Garland, manager): We, Us & Co. to fair business Jan. 22. ITEM: Manager Garland is prostrated with a severe attack of grippe.

EL PASO.—MYERS OPERA HOUSE (J. J. Stewart, manager): A Night Off and An Arabian Night, or His Mother-in-Law Jan. 20-21 to a fair house first night and poor house second. Professor and Madame Lowanda in a sentimental and ludicrous demand exhibition to light business 27-28.

PARIS.—BARCOCK OPERA HOUSE (John H. Walker, manager): Zozo co. to fair business Jan. 25.

TYLER.—GRAND OPERA HOUSE (Durst and Bergfeld, managers): Rice's Evangeline Jan. 27 to a large and well-pleased audience.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (W. Burgess, manager): Hech Blythe did very poor business Jan. 20-22. SALT LAKE THEATRE (C. S. Burton, manager): A theatrical entertainment was given 24 by caritatively inclined people to the old folks, widows and orphans. The house was crowded and many a heart was made lighter. ITEM: Manager Burgess of the Grand has a large quantity of mail order for the Howard and the Howard co. Col. Isaac Trumbo, owner of the Bijou Theatre of San Francisco, has been here three weeks waiting the opening of the snow-bound Central Pacific.

VIRGINIA.

ROANOKE.—OPERA HOUSE (C. W. Beckner, manager): Nortimer Comedy co. presented Larking Jan. 23 to a large and highly pleased audience. Adele Frost commenced a four nights engagement 20 to fair business. ITEM: Julian Greer and Alma Strong, of the Adele Frost co., had an attachment served on the box-office receipts on the night of 24 for \$50, claiming a week's salary. They had only been with the co. four days. They secured the papers in the afternoon, but told the officer not to serve them until notified. They waited until the officer began and then demanded of Mr. Hickey, Miss Frost's manager, the above amount. He told them their work was not up and he would not pay them. They then they refused to go on. Pygmalion and Galatea was the play, and a moment's notice Edwin Phillips took Mr. Greer's part of Pygmalion, and did it cleverly. The case is set down for 1.

RICHMOND.—ACADEMY OF MUSIC (Berger, Leath and Myers, managers): Marie Wainwright in Twelfth Night attracted good houses Jan. 21; Hannon's Fantasma 22; Panny Davenport 23; Emma Abbott 24; Stuart's Fat Men's Club 25. THEATRE (Mrs. W. T. Powell, manager): Beacon Lights, Comedy co. 31, 1 to small houses. Beacon Lights, 4.

WASHINGTON.

TACOMA.—ALPHA OPERA HOUSE (J. M. Junnett, manager): The Chicago Comedy co. to fair houses week of Jan. 25. They presented Ticket-of-Leave Man, Lady Audley's Secret, Diamond Mystery, Engaged, The Factory Girl and Colleen Bawn. TACOMA THEATRE (J. P. Hanna, manager): The Chimes of Normandy was given to large houses by an amateur co. under the direction of Edward Sears, late of the Lydia Thompson co.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Fantasma Jan. 27, 28, with a brilliant display of scenery, tested the capacity of the house. Everybody delighted. GRAND OPERA HOUSE (O. C. Genter, manager): Reuben Glue 27-30 to very good business.

WISCONSIN.

MILWAUKEE.—GRAND OPERA HOUSE (Sherman T. Brown, manager): Joseph Murphy played to large and appreciative audiences Jan. 24-26. The Kerry Gow and Shaun Rhee are always sure of patronage, despite the fact that they are as familiar to everyone as Uncle Tom's Cabin. Mr. Murphy's Larry Donovan loses none of its excellence from its age, but is played with the same spirit as when first seen several years ago. Siberia 2. BIJOU (Jacob Litt, manager): Blanche Madden was greeted by large audiences 27-28. Reuben Glue 29-30 to very good business. Ad given, the last named giving the best satisfaction. Featherball is unworthy Miss Madden's ability. The co. is capable and rendered able support. G. B. Clayton received marked attention from the audience for his very clever work in both pieces. A Dark Secret opened 27 to S. R. O., business continuing good during the week. Reuben Glue 29-30 to very good business.

May Joyce was satisfactory. Henry E. Walton as Stephen in "The Corn and the Cane" and out of place. STANDARD (Miller and Nicolai, managers): Lillian Lewis played to good houses 26 in Article 47 and As in a Looking Glass. ITEM: Joseph Murphy missed his elegant ring after the performance in Rockford 23, but after a determined search found it between the linings of his clothes where it had lodged through a hole in the pocket.

E. W. Corey, manager for Joseph Murphy, was summoned to Chicago by the death of his sister, 25, who is Mrs. Bida Genung, wife of E. W. Genung, manager for Mattie Vickers. Joseph P. Harris, business manager of A Tin Soldier, has been here this week.

The résumé of the theatrical situation, published in last week's issue of THE DRAMATIC MIRROR, and which has just been received, while it must be discouraging to all, is rather consoling to those who are in the theatre. The old saying that "misery loves company" explains our feeling.

SELOIT. GOODWIN'S OPERA HOUSE (Howard and Wilson, managers): Gorman's Minstrels Jan. 24 to a big and delighted house. Stowe's U. T. C. to a small house. Dora Lowe in Josh Whitcomb, Hidden Hand, etc., at cheap prices to fair business 23-25.

WYOMING TERRITORY.

CHEYENNE.—CHEYENNE OPERA HOUSE (D. C. Rhodes, manager): Grimmer Davies co. in The World Against Her, Jan. 21 played to a large-sized audience and, as usual, gave a good performance. Goodyear, Cook and Dillon's Minstrels to a small house 23; fair performance. Mrs. George Knight in Over the Garden Wall 24 played to S. R. O. and pleased the audience very much; co. good. ITEM: Goodyear, Cook and Dillon's Minstrels disbanded here. Some are still here, and others have gone to Denver and Kansas City.

CANADA.

LONDON.—GRAND OPERA HOUSE (Frank Kirchmer, manager): Zera Seeman did a profitable business with his specialty company, week closing 1.

VICTORIA.—VICTORIA THEATRE (Howe and Bell, managers): The J. C. Duff Comic Opera co. played a highly successful engagement Jan. 20-22, with matinee. The first night Paola drew probably the largest house known in this town. Scores were turned away. The Queen's Mate 21 and A Trip to Africa 22 to almost as good business, closed their engagement. Receipts were over \$3,000. Co. of this class can always rely upon making money here.

TORONTO.—ACADEMY OF MUSIC (Percival T. Greene, manager): Hermann's Transatlantic Vandeville co. played to large houses week closing 1. Nellie McHenry in Green-room Fun week of 2. GRAND OPERA HOUSE (O. B. Sheppard, manager): The co. booked for week closing 1 had stranded, and Manager Sheppard got His Natural Life co. to fill in the week. Co. poor. Minnie Madern week of 3. TORONTO OPERA HOUSE (Jacobs and Sparrow, managers): Held by the Enemy co. were liberally patronized week closing 1. Hardie and Von Leer in On the Frontier week of 3.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Joseph Haworth in Paul Kaur to very good business week closing 1. The Burglar week of 1. THEATRE ROYAL (Sparrow and Jacobs, managers): Hardie and Von Leer in On the Frontier to good business week closing 1. Lilly Clay's Gaiety co. week of 3.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Bunch of Keys drew a full house Jan. 27. Max O'Reil 5.

MATTERS OF FACT.

My Jack, Benjamin Landeck's powerfully realistic melodrama, has made a dual success on both sides of the Atlantic. The piece was successfully running in London at the Surrey Theatre when it was produced at the Grand Opera House, this city, in December last, and had a profitable run at that theatre. It was next presented at the Boston Theatre, Boston, to a fortnight's season of big business. The cast is very strong, including Isabelle Evenson and Katherine Rogers. The scenery, comprising twelve sets, was painted by Matt Morgan, and the scenic and mechanical effects were built by Benson Sherwood. In the production of this play a bare stage is a requirement for its complete representation, as is carried in special cars. There is an abundance of Strobbridge printing, including lithographic stands, window work, etc. Managers desiring to book this new attraction for week stands next season are requested to address Phil. H. Irving, business manager, care Klaw and Erlanger, No. 25 West Thirtieth street, this city.

Fannie S. Hall, prima donna, is now in her fifth season with the Macollin Opera company. Good attractions are wanted for week stands during February, March and April at the new Park Opera House, Newcaste, Pa.

Professionals may obtain board with well-furnished rooms at No. 111 East Twenty-seventh street, near Fourth avenue, this city.

The Norfolk, Va., Opera House has been remodeled, and is under new management. Good attractions at popular prices are wanted.

A leading lady, who is a good dresser, is wanted immediately by Charles McCarthy's One of the Bravest company.

J. Alexander Brown's Dramatic Agency has removed to 1212 Broadway, this city.

Agnes Herndon gives warning to the proprietors and managers of theatres and halls throughout the United States and Canada, that they will be prosecuted by injunction for damages and otherwise, for permitting any piratical production of her play, La Belle Marie, in which she is now starring.

There are open weeks this month and next at Jacob Litt's Bijou Opera House, Minneapolis, and at his Standard Theatre, Chicago, in March.

Sealed bids will be received until the 15th inst. for the rental of the Opera House, Keokuk, Iowa, for one year, with privilege of renewing for two more.

There is choice open time at Manager P. Harris' chain of theatres in February, March and April.

William W. Taylor is at liberty, and may be engaged for character, comedy, or heavy, and also black face parts.

In diseases of the throat, chest, and lungs, and also for consumption, Soden Mineral Pastilles are recommended by the highest medical authorities.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, enabling them to be placed in the columns of this section.

DRAMATIC COMPANIES.

AIDEN BENEDICT: Tyler, Tex., Feb. 5, Palestine 6, Marshall 7, Shreveport, La., 8, Mincola, Tex., 10, Terrell 11, Corsicana 12, Temple 13, Waco 14, 15, Paris 17, Brenham 18, Clarksville 19.
ARTHUR REHMAN CO.: New Orleans Feb. 3-week; Mobile, Ala., 10-12, Pensacola, Fla., 13, Montgomery, Ala., 14, Annapolis 15, Gadsden 16, Atlanta, Ga., 17, 18, Lexington, Ky., 19, Louisville 20-22.
AFTER DARK CO.: Philadelphia Feb. 3-week; Hartford, Ct., 10, Lynn, Mass., 14, Boston 17-week.
AUGUSTIN DALY'S CO.: New York City Oct. 2-indefinite.
A BUNCH OF KEYS (Western) Co.: Buffalo Feb. 3-week; Cleveland 17-week; Toledo 17-19, Fort-toria 20, Findlay 21, Marion, Ind., 22, Indianapolis 23.
ARIZONA JOE: Indianapolis, Ind., Feb. 3-week.
ANNIE PICKLEY: Wilmington, Del., Feb. 7, 8.
ADAMS DRAMATIC CO.: Marlboro, Mass., Feb. 3-week.
A. M. PALMER'S CO.: Louisville Feb. 6-8.
A. H. WILSON CO.: Galesburg, Ill., Feb. 3-week.
ADELE FRONT CO.: Danville, Va., Feb. 3-5, Winton, N. C., 6-8, Charlotte 10-week; Greenville, S. C., 17-20, Spartanburg 21, 22.
ALICE HENDON CO.: Detroit, Mich., Feb. 5.
ADA GRAY CO.: Minneapolis, Minn., Feb. 3-week.
BLUE AND THE GRAY CO.: Kansas City Feb. 3-week.
BOOTH'S BABY CO.: Texarkana, Ark., Feb. 5, Hot Springs 6, Little Rock 7, Helena 8, Memphis, Tenn., 17-19, Evansville, Ind., 22.
BRASS MONKEY CO.: Washington, D. C., Feb. 3-week.
BOOTH-MODJESKA CO.: Brooklyn, N. Y., Feb. 3-week.
BURGLEY CO.: Montreal, Can., Feb. 3-week.
BARRY-FAY CO.: Philadelphia Feb. 3-week; Yonkers, N. Y., 10, Newburg 11, Pittsford, Mass., 12, Pikesville, N. Y., 13, Hudson 14, Albany 17-19, Troy 20, 22.
CHIP OF THE OLD BLOCK CO.: Monroe, La., Feb. 5, Vicksburg, Miss., 6, Natchez 7, New Orleans 10-week.
CARRIE ANDERSON CO.: Junction City, Kan., Feb. 3-week.
CHARLES WYNDHAM CO.: Washington, D. C., Feb. 3-week.
CITY DIRECTORY CO.: Boston Jan. 27-two weeks; N. Y. City Feb. 3-week.
CAPTAIN SWIFT CO.: Kansas City, Mo., Feb. 3-week, New Orleans 10-week.
CORA TANNER CO.: Rochester, N. Y., Feb. 3, 5, Buffalo 6-8.
CHARLES T. ELLIS CO.: Circleville, O., Feb. 5, Zanesville 6, Wheeling, W. Va., 7, 8.
CLARA MORRIS: Leavenworth, Kan., Feb. 3, Kansas City 17-week.
COMBAM CO.: South Bethlehem, Pa., Feb. 6, Easton 7, Allentown 8, Pottsville 10, Wilmington, Del., 11, Harrisburg 12, Williamsport 14, Scranton 17, 18, Wilkesbarre 19, Elmira, N. Y., 20, Utica 21, 22.
C. E. VERNER CO.: St. Louis, Mo., Feb. 3-week.
DAY KELLY'S CO.: St. Louis, Mo., Feb. 3-week.
DEAR IRISH BOY CO.: Pottsville, Pa., Feb. 5, Williamsport 6, Elmira, N. Y., 7, 8, Hornellsville 10, Bradford, Pa., 11, Olean, N. Y., 12, Oil City 13, Erie 15, Chicago 17-week.
DARK SECRET CO.: La Crosse, Wis., Feb. 7, 8, Chicago 10-two weeks.
DANIEL BOONE CO.: Detroit, Mich., Feb. 6, 8.
DAN MASON'S CO.: Chicago, Feb. 3-week.
DAN'L SULLY: Lynn, Mass., Feb. 3-5, Chelsea, 6, Newport, R. I., 7, Lawrence, Mass., 8.
EVANGELINE CO.: Wichita, Kas., Feb. 5, Topeka 6, 7, Lawrence 8, Atchison 10, St. Joseph, Mo., 11, Hannibal 12, Quincy, Ill., 14, Kansas City 17-week; Omaha, Neb., 26, Sioux City 27, 28.
EDWARD HARRISON CO.: Albany, N. Y., Feb. 3-5, Hartford, Ct., 6-8.
EAGLE'S NEST CO.: Philadelphia, Feb. 3-week.
EMMA FRANK'S DOT CO.: Reading, Pa., Feb. 6-8.
EDWIN ARDEN CO.: Cleveland, O., Feb. 3-week; Chicago 10-week; Milwaukee 17-week.
EFFIE ELLISER CO.: New Bedford, Mass., Feb. 5, Woonsocket 6-8, New Haven, Ct., 10-12, Hartford 13-15, Yonkers, N. Y., 17, Meriden, Ct., 18, Wallingford 19, Bridgeport 21, 22.
EUGENE GOODRICH CO.: Lafayette, Ind., Feb. 3-week; Logansport 10-week; Valparaiso 17-week.
E. H. SOTHERS: Chicago Feb. 3-week; Minneapolis 10-12, St. Paul 13-15, Milwaukee 17-19, Indianapolis 20-22, Cincinnati 24-week.
E. P. SULLIVAN CO.: Litchfield, Ct., Feb. 7, 8, Norwalk 10-week; Trenton, N. J., 17, Atlantic City 18, 19, Elizabeth 21, 22, Shamokin 23-week.
ESTELLE CLAYTON CO.: Medina, N. Y., Feb. 5, Al-bion 6, Holly 7, Lyons 8, Penn Yan 10, Seneca Falls 11, Auburn 12, Geneva 13, Canandaigua 14, Ithaca 15.
FENNELLY CO.: Brooklyn, N. Y., Feb. 3-week; Boston 10-week.
FLOY CROWELL CO.: Elmira, N. Y., Feb. 3-week.
FRANK MAYO: Minneapolis, Minn., Feb. 10-week; St. Paul 17-week.
FANTASMA (A) CO.: Richmond, Va., Feb. 5-8, Knoxville, Tenn., 10, 11, Chattanooga 12, Annapolis, Md., 13, Mobile 14, 15, New Orleans 17-week.
FANTASMA (B) CO.: Evansville, Ind., Feb. 7, 8, St. Louis 9-week; Sioux City, Ia., 17-19, Omaha, Neb., 20, 21.
FLORENCE HAMILTON CO.: Sterling, Ill., Feb. 3-week; Dixon 10-week; La Salle 17-week.
FAKIE CO.: Pittsburg, Feb. 1-week.
FERGUSON-MACK CO.: Galveston, Tex., 3-5, Beaumont 6, Orange 7, Lake Charles, La., 8, New Orleans 10-week.
FAT MEN'S CLUB CO.: Lancaster, Pa., Feb. 5.
FUGITIVE CO.: Scranton, Pa., Feb. 4, 5, Carbon-dale 6, Wilkesbarre 7, Pittston 8, Hoboken, N. J., 10-week; Philadelphia 17-week.
FANNY DAVENPORT CO.: Baltimore, Md., Feb. 1-week.
FRANK DANIELS CO.: N. Y. City Feb. 3-week; Boston 10-week.
FRANKS' WALL CO.: Macon, Ga., Feb. 5, Columbus 6, Montgomery, Ala., 7, Birmingham 8, New Or-leans 9-week; Galveston, Tex., 17, 18, Houston 19, 20, Austin 21, 22, San Antonio 23-25, Waco 26, 27.
FRANKIE JONES CO.: Richmond, Ind., Feb. 6-8.
GUILTY WITHOUT CRIME CO.: Alliance, O., Feb. 5, Ashtabula 6, Erie, Pa., 7, Jamestown, N. Y., 8, Bradford 9, Corning 11, Elmira 12, Kays 13, Binghamton 14, Wilkesbarre 15.
GUS HOBBS' CO.: Kittanning, Pa., Feb. 1-week.
GRAND MONARCH: Elmira, N. Y., Feb. 5, Geneva 6, Schenectady 8, Worcester, Mass., 10-week.
GRAY-STREPHES CO.: Syracuse, N. Y., Feb. 3-week.
GREAT METROPOLIS CO.: N. Y. City Feb. 3-week.
HELD BY THE ENEMY (No. 1) Co.: Columbus, Ky., Feb. 3-week; Pittsburg 10-week.
HANS THE BUTRAN CO.: Los Angeles, Cal., Feb. 3-week.
HE, SHE, HIM, HER CO.: Exeter, N. H., Feb. 5, Rochester 6, Bedford 7, Portsmouth 8.
HARPER-VON LEBER CO.: Toronto, Can., Feb. 3-week.
HURPHY-DUMPTY CO.: Cincinnati Feb. 3-week.
HENRY CHANDLER CO.: Turner's Falls, Mass., Feb. 5, Brattleboro, Vt., 6, Bellows Falls 7, New-port, N. H., 8, Franklin 9, Lebanon 12, Hanover 13, Bradford, Vt., 14, Plymouth 15, Littleton 17.
HELD BY THE ENEMY CO.: Rochester, N. Y., Feb. 1-week.
HELD IN SLAVERY CO.: Baltimore, Md., Feb. 3-week.
HOLD IN THE GROUND CO.: Denver, Col., Feb. 3-week.
HUNTLEY-HARRISON CO.: Laredo, Tex., Feb. 3-week; Corpus Christi 10-12.
IN THE RANKS CO.: Laporte, Ind., Feb. 5, Michi-gan City 6, Milwaukee 7-9, Chicago 10-week.
IDA VAN CORTLAND CO.: Springfield, O., Feb. 3-week; Mansfield 10-week; Defiance 17-week.
JANUSCHKE: Lowell, Mass., Feb. 5, Lawrence 6, Manchester, N. H., 7, Keene 8, Troy, N. Y., 10-12.
JULIA MARLOWE: N. Y. City Jan. 11-13, 16 weeks.
JOHN S. MURPHY CO.: Port Townsend, Wash., Feb. 6, Tacoma 7, 8.
J. B. POLK CO.: Cortland, N. Y., Feb. 5, Syra-cuse 6-8, Toronto, Ont., 10-week; St. Catharines 17, Bradford 18, Hamilton 19, 20, London 21, 22.
JOSEPH MURPHY: Detroit, Mich., Feb. 3-week.
JOHN HILLS CO.: Kensington, Can., Feb. 3-week.
JEFFERSON-FLORENCE CO.: Denver, Col., Feb. 3-week.
JOHNSON'S CO.: Dawson, Pa., Feb. 3-week.

KEEP IT DARK CO.: Rock Island, Ill., Feb. 5, Mo-line 6, La Salle 7, Englewood 8.
KITTIE RHODES CO.: Milton, Pa., Feb. 3-week; Lock Haven 10-week.
KINDERGARTEN CO.: Washington, Pa., Feb. 6, Wellsburg, W. Va., 7, Martin's Ferry, O., 8, Bel-laire 10, Marietta 11, Pomeroy 12, Iron-ton 13, Portsmouth 14, Chillicothe 15.
KATE CASTLETON: Muscatine, Ia., Feb. 5, Daven-port 6, Rock Island, Ill., 7, Ottawa 8.
KATJAKA: Philadelphia Feb. 3-week.
KENDALL: Boston Feb. 3-week.
LONDON GAIETY CO.: Philadelphia Feb. 3-week.
LITTLE NOGGET CO.: Cleveland, O., Feb. 3-week; Akron, O., 10, Canton 11, Coshocton 12, Newark 13, Mt. Vernon 14, Washington C. H. 15, Hillsboro 21, Portsmouth 22.
LITTLE LORD FAUSTLEIOY CO.: Roma, Ga., Feb. 5, Knoxville, Tenn., 6, Chattanooga 7, 8, Atlanta, Ga., 10, 11, Macon 12, Columbus 13, Americus 14, Thomasville 15, St. Augustine, Fla., 17, Jackson-ville 18, 19, Brunswick, Ga., 20, Savannah 21, 22, Charleston, S. C., 24, 25.
LEGAL WRONG CO.: Cleveland, O., Feb. 10-week.
LIGHTS AND SHADOWS CO.: Newburg, N. Y., Feb. 6.
LIZZIE EVANS CO.: Kansas City Feb. 3-week; Fort Scott, Kas., 10, Springfield, Mo., 11, Van Buren, Ark., 12, Paris, Tex., 13, Dallas 14, 15, Dennison 17.
LILLIAN LEWIS CO.: Louisville, Ky., Feb. 3-week.
LEGAL WRECK CO.: Chicago Feb. 3-week.
LEWIS MORRISON: Evansville, Ind., Feb. 6, Pa-ducah, Ky., 7, Cairo, Ill., 8, Pine Bluff, Ark., 10, Little Rock 11, Hot Springs 12, Marshall, Tex., 13, Shreveport, La., 14, Tyler, Tex., 15, Texarkana 17, Paris 18, Dennison 19, Sherman 20, Dallas 21, Ft. Worth 22-25, Taylor 26, Temple 27, Austin 28.
LOUIS JAMES: Des Moines, Ia., Feb. 5-8, Cedar Rapids 7, Iowa City 8, Chicago 10-week.
LADDER CO.: Columbus, Ga., Feb. 5, Savannah, 6-8, Charleston, S. C., 10, Augusta, Ga., 11-12, At-lanta 12-15.
MINNIE MADDERN: Toronto, Can., Feb. 3-week.
MIDNIGHT BELL CO.: N. Y. City Jan. 13-four weeks.
MACLEAN-PRESCOTT CO.: Wilkesbarre, Pa., Feb. 5, Pittston 6, Scranton 7, 8, N. Y. City 10-week.
MURRAY-MURPHY CO.: Sioux City, Ia., Feb. 6-7, Mankato, Minn., 8, Duluth 10-12, Ashland 12, Stillwater 13, Winona 14, Rochester 15.
MONTE CRISTO (O'Neill's) Co.: Birmingham, Ala., Feb. 5, Montgomery 6, Mobile 8.
MR. BARNES OF NEW YORK CO.: New York City Feb. 3-three weeks.
MORTIMER CROMBY CO.: Old Point, Va., Feb. 5, Petersburg 6.
MYRA GOODWIN CO.: New Orleans, La., Feb. 3-week.
MAGGIE MITCHELL CO.: Ottumwa, Ia., Feb. 5, Omaha Neb., 6-8, Laramie 11, Salt Lake City 13, San Francisco 16-17, two weeks.
MAY BRETONNE CO.: Washington, Ia., Feb. 3-5, Muscatine 6-8.
MATTIE VICKERS CO.: New Orleans, La., Feb. 3-week.
MUGG'S LANDING CO.: Salamanca, N. Y., Feb. 5, Gowanda 6, Tonawanda 7, Lockport 8, Brockport 10, Batavia 11, Leroy 12.
MAIN LINE CO.: Northumberland, Pa., Feb. 5, Shamokin 6, Sunbury 8, Danville 10, Hazleton 11, Allentown 12, Lancaster 13, Altoona 14, 15.
MILDOON'S PICNIC CO.: Baltimore, Feb. 3-week.
MRS. GEORGE S. KNIGHT: Carson, Nev., Feb. 5, Trinidad 6, Los Vegas, N. M., 7, Santa Fe 8, Den-ning 12, El Paso, Tex., 14, 15.
MORA CO.: Cohoes, N. Y., Feb. 3-week; Bing-hampton 10-week; Elmira 17-week.
MARIE HILFORD: Wheeling, W. Va., Feb. 3-5.
MILTON NOBLES: Boston Feb. 3-week.
MR. PARTNER CO.: New York City Feb. 3-week.
METASTAYER-VAUGHN CO.: Cincinnati Feb. 3-week; St. Louis 10-week; Kansas City 17-week; Denver 24-week.
MCCARTHY'S MISFAPS CO.: Galveston, Tex., Feb. 5, Beaumont 6, Orange 7, Lake Charles, La., 8.
MARIE WAINWRIGHT: Philadelphia, Feb. 3-week; Brooklyn, N. Y., 10-week; Brooklyn, E. D. 17-week.
NEW YORK THEATRE CO.: Staunton, Va., Feb. 5-8, Annapolis, Md., 10-week; Alexandria, Va., 17-week.
NIGHT IN JERSEY CO.: Beaver Falls, O., Jan. 15, Mt. Pleasant 19, Connellsville 20, Uniontown 21, Brad-dock 22.
N. S. WOOD CO.: Pittsburg, Pa., Feb. 3-week; Cin-cinnati, O., 10-week.
NATURAL GAS CO.: Indianapolis, Ind., Feb. 5-8, Rochester 10-12, Syracuse 13-15.
NAT GOODWIN CO.: Baltimore, Md., Feb. 3-week.
ONE OF THE BRAVEST CO.: Lancaster, Pa., Feb. 6-8, Philadelphia 10-week; Jamestown 17, Warren 18, Aiken 19, Mansfield 20, Toledo 21, 22.
OLD HOMESTEAD CO.: Allentown, Pa., Feb. 5, Wilkesbarre 6, Scranton 7, Buffalo 10-week.
ONE OF THE FINEST CO.: Baltimore, Md., Feb. 3-week.
OLD JED PROUTY CO.: Brooklyn, E. D., Feb. 3-week; Jersey City 10-week.
OUR PLAT CO.: Columbus, Ind., Feb. 6-8.
OLIVER BYRON CO.: Hoboken, N. J., Feb. 3-week; Brooklyn, E. D., 10-week; N. Y. City 17-week.
OUR GERMAN WARD: Middletown, O., Feb. 5, Miamisburg 6.
PAYMASTER CO.: Lincoln, Neb., Feb. 3-5, Omaha 6-8, Des Moines, Ia., 10-12, Sioux City 13-15.
PATTI ROSA: Thonassville, Ga., Feb. 5, Jackson-ville, Fla., 6, 7, St. Augustine 8, Macon, Ga., 10, Columbia 11, Birmingham, Ala., 12, 13, Selma 14, Montgomery 15.
PASSION'S SLAVE CO.: Worcester, Mass., Feb. 3-week; Springfield 10, Holyoke 11, Marlborough 12, Pittsburg 13, Salem 14, Lowell 15.
PECK'S BAD BOY CO.: Cincinnati Feb. 3-week.
P. F. BAKER CO.: Newark, N. J., Feb. 3-week; Brooklyn, N. Y., 10-two weeks.
PAUL KAUVAR CO.: Boston Feb. 3-week.
PERT CO.: Philadelphia Feb. 3-week; Reading, Pa., 10-12.
PARLOR MATCH CO.: N. Y. City Feb. 3-week; Brooklyn, E. D., 10-week; Buffalo 18-20, Rochester 21-23.
PEOPLE'S THEATRE CO.: Bloomsburg, Pa., Feb. 3-week; Girardville 10-week.
ROBERT VOSES CO.: Providence, R. I., Feb. 7, 8, Boston 10-three weeks.
ROBERT DOWNING CO.: Canandaigua, N. Y., Feb. 5, Buffalo 6-8, Auburn 10, Watertown 12, Utica 13, N. Y. City 17-week.
ROYCE-LANING CO.: Durham, N. C., Feb. 6, Greensboro 7, Danville, Va., 8.
ROLAND REED CO.: San Francisco Jan. 27-two weeks.
ROBERT MANTELL CO.: New York City Feb. 3-week.
ROYAL PASS CO.: Washington, D. C., Feb. 3-week.
ROSE COHGAN CO.: Nashville, Tenn., Feb. 3-week; Louisville, Ky., 10-12, Frankfort 13, Lexing-ton 14, Springfield O., 15, Columbus 17-19.
REUBEN GILIE CO.: Port Chester, Pa., Feb. 5, New Haven, Ct., 6-8, Middletown 10, New Britain 11, Wilimantic 12, New London 13, Westerly, R. I., 14.
RAG BABY CO.: St. Louis, Mo., Feb. 3-week.
RHEA: Troy, N. Y., Feb. 5, Albany 6-8, Cohoes, N. Y., 10, Rosicok Falls 11, North Adams, Mass., 12.
REINHOLD-BARRY CO.: Newton, Kas., Feb. 6.
SHE CO.: Dubuque, Ia., Feb. 6, Moline, Ill., 7, Rock Island 8, Davenport 9, Burlington 10, Dar-ville, Ill., 11, Terre Haute, Ind., 12, Indianapolis 13, Chicago 17-week.
SHERANDON CO.: New York City Oct. 21-indefinite.
SIBERIA CO.: Chicago, Ill., Jan. 27-three weeks; Detroit 17-week.
SUSPECT CO.: La Crosse, Wis., Feb. 4.
STUTZ'S CO.: Ft. Worth, Tex., Feb. 5, Cleburne 6-8.
SPIDER AND FLY CO.: Denver, Col., Feb. 3-two weeks.
SHAGBONS OF A GREAT CITY CO.: Chicago, Feb. 3-week; Detroit, Mich., 10-week; Grand Rapids 17-week.
STILL ALARM CO.: Boston, Feb. 3-15.
STANDARD THEATRE CO.: Parkersburg, W. Va., Feb. 3-week; Gallipolis, O., 10-week, Chillicothe 17-week.
SHANTY GREEN CO.: Philadelphia Feb. 3-week; N. Y. City 10-week; New York City Feb. 3-week.
STUART BROWN CO.: Philadelphia, Feb. 3-week; Pittsburg 10-week.
ST. FELIX SISTERS: Washington, D. C., Feb. 3-week.

SOL SMITH RUSSELL CO.: Kansas City Feb. 3-week.
STOWAWAY CO.: Hartford, Ct., Feb. 3-5, Bridge-port 6, New Haven 7-8, Boston 10-week; Lowell 17, Salem 18, Lynn 19, Attleboro 20, Brackton 21, New Bedford 22.
ST. PERKINS CO.: Aurora, Ill., Feb. 6, Ottawa 7, Streator 8, Bloomington 10, Canton 11, Bushnell 12, Galesburg 13, La Salle 14, Rock Island 15, Clin-ton, Ia., 17, Cedar Rapids 18, Waterloo 19, Albert Lea, Minn., 20, Mankato 21.
SWEET LAVENDER CO.: Temple, Tex., Feb. 5, Fort Worth 6, 7, Denison 8, Dallas 10-12, Tyler 13, Tex-arkana, Ark., 15, Hot Springs 16-18, Little Rock 17-18, Helena 19, Memphis, Tenn., 20-22.
SALVINE: Rochester, N. Y., Feb. 6-7, Albany 8.
SALLIE HINTON: Kittanning, Pa., Feb. 3-week.
SCOTT COMEDY CO.: Clarendon, Pa., Feb. 3-5, Petrolia 6-8, Brady 10-12.
THOMAS W. KEENE CO.: Providence, R. I., Feb. 3-5, Attleboro, Mass., 6, Brockton 7, Fall River 8, Jamestown, N. Y., 10-week; McKeesport, Pa., 17-week.
TWO OLD CRONIES: Streator, Ill., Feb. 5, Spring-field 6, Bloomington 7, Decatur 8.
THOS. E. SHEA CO.: Tusculum, Pa., Feb. 3-5, James-town 6, 8.
THROWN UPON THE WORLD CO.: Youngstown, O., Feb. 5.
TRUE IRISH HEARTS CO.: Philadelphia Feb. 3-week.
TWO SISTERS CO.: Trenton, N. J., Feb. 7, 8.
TIME WILL TELL CO.: Utica, N. Y., Feb. 7, 8.
TIS SOLDIER CO.: Milwaukee Feb. 3-week.
THE WIFE CO.: Baltimore Feb. 3-week.
ULLIE AKERSTROM CO.: St. Louis Feb. 3-week; Toledo, O., 10-week; Tiffin 17, Bucyrus 18, Mas-sillon 19, Akron 20, Warren 21, Erie 22.
UNCLE TOM'S CABIN (Russo-Swift's) Co.: Jack-son, Mich., Feb. 5, Horton 6, North Adams 7, Hills-dale 8.
UNCLE TOM'S CABIN (Gorton's) Co.: Mohawk, N. Y., Feb. 5-6.
UNCLE HIRAN CO.: Rondout, N. Y., Feb. 6, Mid-dletown 7, Port Jervis 8, Susquehanna 10, Oneonta 11, Binghamton 12, Oswego 13, Ithaca 14, Elmira 15, Waverly 17, Corning 18, Bath 19, Danesville 20, Conellsville 21, Olean 22, Ashtabula, O., 24, Alli-ance 25, Warren 26, Youngstown 27, Ravenna 28.
UNDER THE LASH CO.: Providence, R. I., Feb. 3-week; Baltimore 10-week; Wheeling, W. Va., 20-week.
VERNONA JARREAU CO.: Port Townsend, Wash., Feb. 5, Seattle 6-8, Portland 10-week.
VICTORIA VOSES: Montpelier, Vt., Feb. 7, Burling-ton 8, Rutland 10, Elizabeth, N. J., 11, Harrisburg, Pa., 12.
WOOD-ST. JOHN CO.: Port Huron, Mich., Feb. 5, Bay City 6-8.
W. F. CANALAN: N. Y. City Jan. 27-two weeks.
W. H. CRANE: N. Y. City Jan. 27-eight weeks.
WAITE COMEDY CO.: Monongahela City, Pa., Feb. 3-week.
WHITE SLAVE CO.: Brooklyn, N. Y., Feb. 3-week.
WILSON BARNETT CO.: Chicago Jan. 30-three weeks.
WAIFS OF NEW YORK CO.: Quincy, Ill., Feb. 5, St. Joseph, Mo., 7, Kansas City 10-week; Sedalia 17, St. Pl. 8, 10, 11, Springfield, Mo., 20, 21.
WOMAN AGAINST WOMAN CO.: Albany, N. Y., Feb. 6-8, Newark, N. J., 17-week; Lancaster, Pa., 24-26, Wilmington, Del., 27-March 1.
YOUTH CO.: Philadelphia Feb. 3-week.
ZEFFIE TILBURY CO.: Waterbury, Ct., Feb. 3-week.
ZIGZAG CO.: Chicago, Feb. 3-week; Cleveland, O., 10-12, Canton 13, Akron 14, Youngstown 15.
ZORO CO.: San Antonio, Tex., Feb. 5-6, Galveston 8-9, Houston 10, 11.

OPERA AND CONCERT COMPANIES.

BOSTON IDEALS: Louisville, Ky., Feb. 10-12, Lexing-ton, 13, Nashville 14, Chattanooga 15.
BOSTONIANS: Peoria, Ill., Feb. 5, 6, Elgin 7, Rock-ford 8.
BOSTON STARS: Annapolis, Md., Feb. 5, Rich-mond, Va., 6, Tarboro, N. C., 7, Fayetteville 8, Raleigh, 10, Henderson 11, Oxford 12, Durham 13, Winston, 15.
BENNETT-MOULTON CO.: Springfield, O., Feb. 3-week.
CHARLES F. HIGGINS CONCERT CO.: Indianapolis, Ind., Feb. 5, Connorsville 6, Covington, 10, Cham-paign, Ill., 11, Peoria 12, Pekin 13, Washington 14, Eureka 15, El Paso 17, Fairbury 18, Delph, Ind., 20, Monticello 21.
CONCORD OPERA CO.: Philadelphia Jan. 27-30 weeks.
CARLETON OPERA CO.: Cleveland, O., Feb. 3-week; Detroit, Mich., 10-week; Chicago 17-week.
DRUM MAJOR CO.: Pittsburg, Pa., Feb. 3-week.
EMMA ABBOTT OPERA CO.: Charleston, S. C., Feb. 3-6, Augusta, Ga., 7-8.
HARVARD QUARTETTE: Shelbyville, Ill., Feb. 5, Covington 6, New Albany 7, Jackson, Tenn., 8.
JUCH OPERA CO.: Portland, Ore., Feb. 3-week; Tacoma, Wash., 10-week.
MCCALL OPERA CO.: Cincinnati Feb. 3-week.
NONE FAMILY CO.: Shenandoah, Pa., Feb. 5, Osceola 6, Albion 7, Knoxville 8, Ottumwa, Ia., 10, Oskaloosa 11, Washington 12, Fairfield 13, Mt. Pleasant 14, Pt. Madison 15, Canton, Ill., 17, Palmyra 18, Macon, Mo., 19, Mexico 20, Booneville, Ia., 21, Marshall 22.
MCCOLLIN OPERA CO.: Shreveport, La., Feb. 5, 6, Meridian, Miss., 7, Vicksburg 8.
GREENBAY FAIRY CO.: Cartersville, Ga., Feb. 5, Mari-etta 6, Atlanta 7, 8.
NASHVILLE STUDENTS: Stanberry, Mo., Feb. 6, Maryville 7, Savannah 8.
PATTI OPERA CO.: Los Angeles, Cal., Feb. 7, 8.
PEARL OF PEKIN CO.: Portland, Ore., Feb. 17-week.
RINEHART OPERA CO.: Kingston, N. Y., Feb. 3-week.
SWISS PASHA CO.: San Francisco Feb. 3-two weeks.
SWEDISH LADIES' CONCERT CO.: Lebanon, Pa., Feb. 3, New Britain, Ct., 12.
THOMSON OPERA CO.: Logansport, Ind., Feb. 6, Fort Wayne 7, 8.
THE GONDOLIERS CO.: New York City Jan. 7-indefinite.
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WILDER OPERA CO.: Detroit, Mich., Feb. 3-week; Pittsburg, Pa., 10-week; Pikesville, N. Y., 17-week.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIANS: N. Y. City Feb. 10-two weeks.
FORRESTER'S BURLESQUE CO.: Brooklyn, N. Y., Feb. 3-week.
GUS HILL'S CO.: Buffalo, N. Y., Feb. 1-week.
HARRY WILLIAMS' CO.: N. Y. City Feb. 3-week; Paterson, N. J., 10-week; N. Y. City 17-week.
HOWARD BURLESQUE CO.: Brooklyn, N. Y., Feb. 3-week; N. Y. City 10-week; New Haven, Ct., 17-week.
HOWARD ATHENAUM CO.: St. Louis Feb. 3-week.
HERMANN'S TRANSATLANTIC CO.: Boston Feb. 3-week; Lynn 10, Waltham 11, Lowell 12, Salem 13, Haverhill 14, Portland, Me., 15, Boston 17-week.
HYDE'S CO.: Washington, D. C., Feb. 3-week.
IRWIN BROTHERS: Rochester, N. Y., Feb. 3-week.
LONDON SPECIALTY CO.: Newark, N. J., Feb. 3-week.
LILY CLAY'S GAIETY CO.: Montreal, Can., Feb. 3-week; Toronto 10-week; Buffalo 17-week.
NIGHT OWLS CO.: Philadelphia Feb. 3-week.
RENTZ-SANTLEY CO.: Balti more Feb. 3-week.
REILLY-WOODS CO.: N. Y. City, Jan. 20-three weeks.
ROSE HILL'S CO.: Philadelphia, Feb. 3-week.
THE MAC CO.: Chicago Feb. 3-week.
VAIDS SISTERS: Pittsburg Feb. 3-week.

MINSTRELS.

BEACH-BOWERS' MINSTRELS: Huntington, Ind., Feb. 5, Wabash 6, Muncie 7, Union City 8, Rich-mond 10, Connersville 11, Columbus 12, Franklin 13, New Albany 14, Lexington 15.
CLEVELAND CONSOLIDATED CO.: Philadelphia Feb. 3-week.
FERD'S MINSTRELS: Greensboro, N. C., Feb. 5, Dan-ville, Va., 6, Lynchburg 7, Roanoke 8, Stanton 10, Charlottesville 11, Richmond 12, 13, Washington, D. C., 14, 15.
GORTON'S MINSTRELS: Clarksville, Tenn., Feb. 5, Hopkinsville, Ky., 6, Madisonville 7, Henderson 8, GORMAN'S MINSTRELS: Canton, O., Feb. 5, Alliance 7, Youngstown 8, Warren 9, Akron 11.
PARKER-WEST MINSTRELS: Chicago Feb. 3-week.
WILSON'S MINSTRELS: Oswego, N. Y., Feb. 5, Wa-tertown 6, Rome 7, Seneca Falls 8, Brooklyn 16-week.

MISCELLANEOUS.

BRISTOL'S EQUINES: Savannah, Ga., Feb. 3-week; Charleston 10-week.
BARTHOLOMEW'S EQUINES: Lowell, Mass., Feb. 3-week; Albany, N. Y., 10-week; Syracuse 17-week.
BUFFALO BILL'S WILD WEST: Barcelona, Spain Dec. 26-ten weeks.
DAVIES' CO.: N. Y. City Feb. 3-week; Hototie, N. J., 10-12.
G. PAUL SMITH'S MONOLOGUE: Springfield, Mass., Feb. 5-7.
GEO. KENNAN: Galesburg, Ill., Feb. 5, Chicago Milwaukee, Wis., 7, Beloit 8, Milwaukee 9, Chi-cago 11, 12, Milwaukee 14, Chicago 15, Cin-cinnati 17, Pittsburg 18, 19, Cincinnati 20, Nash-ville, Tenn., 21, Chattanooga 22.
HERMANN: Brooklyn, N. Y., Feb. 5-8.
HURLBURT'S EQUINES: Wapakoneta, O., Feb. Ada 6-8.
HOWORTH'S HIBERNICA: McKeesport, Pa., Feb. 8.
KELLAR: Omaha, Neb., Feb. 5, Marshalltown, Ia., Des Moines 7, 8.
OLIVER WREN: Mineral Point, Wis., Feb. Plattville 5, Lancaster 10, Roscoe 11, Stoughton 14, Edgerton 15, Milton Junction 17, Jefferson 18.

IN THE COURTS.

THE PRINCE AND PAUPER LITIGATION.

Several lengthy arguments have been heard by Judge Daly of the Court of Common Pleas relat-ing to the dispute between Edward H. House on the one side and Samuel L. Clemens (Mark Twain) Mrs. Abbey Sage Richardson and Daniel Frohman on the other, concerning the Prince and Pauper now being presented at the Broadway Theatre. Mr. House claims that he dramatized the play from Mark Twain's book at the latter's suggestion, with the understanding that he was to have the exclusive right to put it upon the stage and receive a certain portion of the assets for his labors. He insists that the play as it now is—from the adaptation of Mrs. Richardson—is an infringement upon his work and should not be permitted to be produced.

Mr. Frohman, whose experience in theatrical af-fairs and plays has extended over a period of fifty years, said that he was a stranger to all the matters set forth by Mr. House, and put in a general denial to the plaintiff's claims.

"The Prince and Pauper," said Mr. Frohman, "is merely an adaptation from the book written by the defendant Clemens." Mr. Frohman then stated that so far as he was concerned his production of the play The Prince and Pauper is properly and sufficiently authorized, and no good reason exists for his being enjoined from the performance of a contract, on the faith of which he had incurred large expense in engaging a company, in adver-tising the play and in preparing for its production. The most that could be claimed by the plaintiff is that he would be entitled to his share of the royalty upon the play. As to that Mr. Frohman was content that the plaintiff and the defendant Clemens and Richardson, may litigate as to what share of the royalties should be paid to each, but so far as he was concerned, he was ready and willing to abide by his contract and to deposit the royalties in such place as the Court may direct, subject to the determination of this action.

Mr. Clemens in his affidavit declared that the al-legations made against him as published in THE DRAMATIC MIRROR, Jan. 25, were untrue, except as follows: "Sometime in 1881 I suggested to the plain-tiff the dramatization of the Prince and Pauper. I was anxious to have some one take hold of the book, put it in dramatic form, make arrangements with a manager and secure a person to enact the principal part and as Mr. House had had some experience in that way I wrote to him on the subject. So far as I know subsequently there was an understanding that he might take hold and see what work he could do, but there was no agreement that I should have to do any of the work or that he should have the exclusive right to dramatize. It was simply experimental. He began to write something in the way of a skeleton and brought it to me to fill up. This I could not do, as I had neither the time nor the inclination. So far as I knew, or know, the play was never completed or attempted to be put upon the stage. I think he stated what he alleges in the complaint to me as his plot. I never communicated it to Mrs. Richardson or to anybody else. I never saw his play if he

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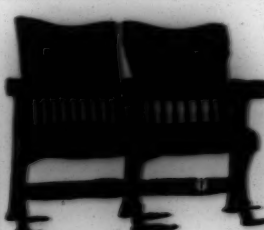
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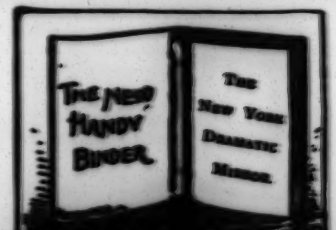
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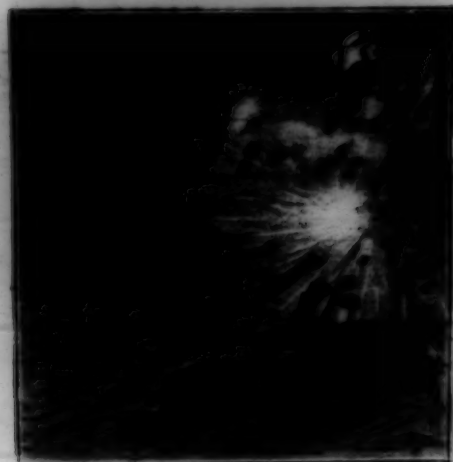
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